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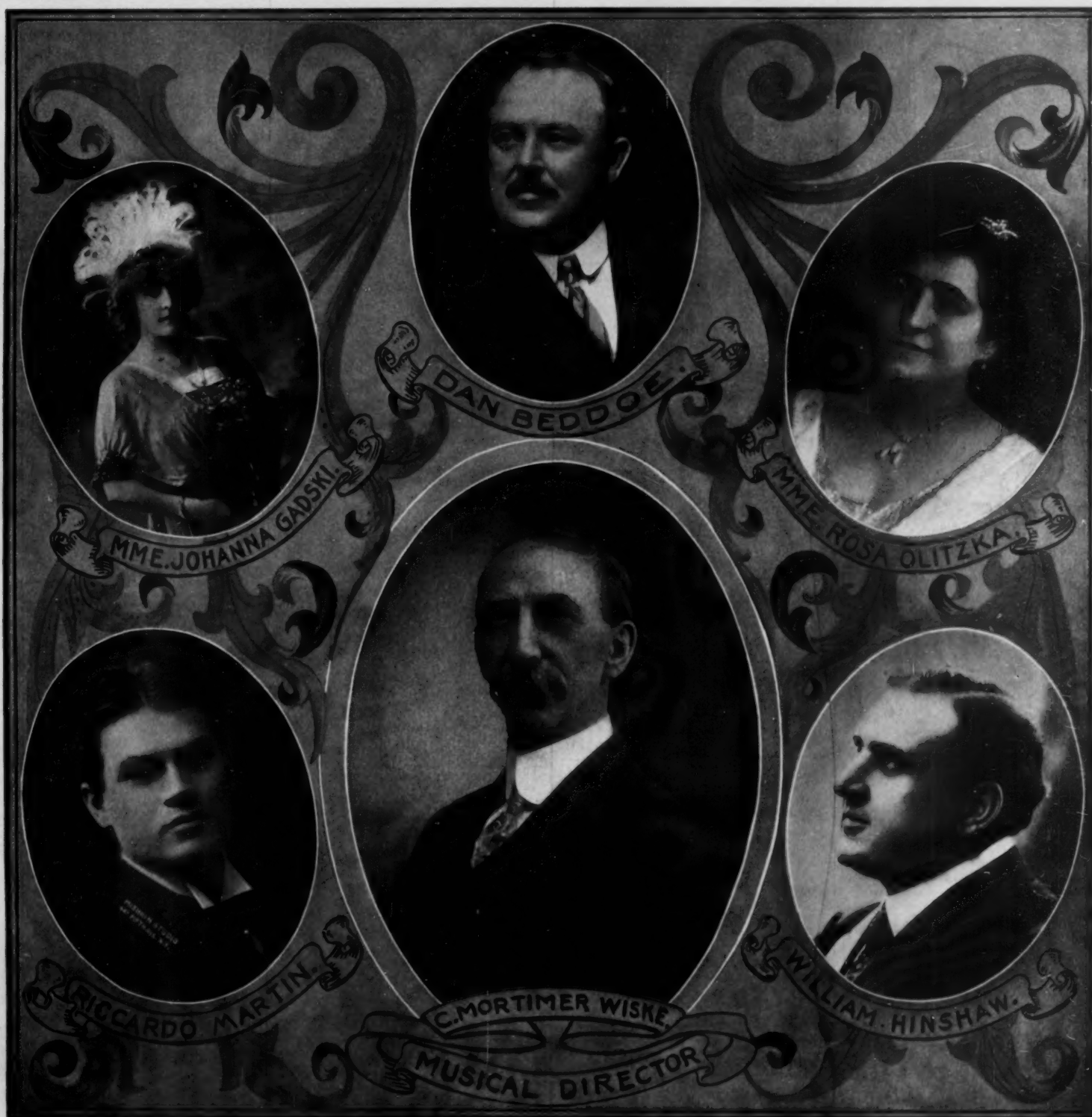
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VOL. LXVI.—NO. 17

NEW YORK, WEDNESDAY, APRIL 23, 1913

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# BERLIN

Jenaer St. 21.  
Berlin W., March 26, 1913.

On Easter Sunday I attended the Hannover premiere of Dr. Otto Neitzel's opera, "Barberina," which was produced at the Hannover Opera House. Dr. Neitzel is a most remarkable man. His versatility is astounding and one scarcely knows which to admire most of his many and varied talents. As a music litterateur and critic he justly enjoys world wide fame; as a pianist and lecturer he holds a high position in the musical life of Germany; he is quite unique as a translator of operatic libretti, being an exceptionally skilled linguist; and now he is making an enviable reputation as a composer of serious opera. "Barberina," his most important music drama thus far, has already been given at Cologne and Crefeld with pronounced success, and its reception at Hannover on Sunday was an exceedingly hearty one. The Hannover public, which filled the Opera House to the last seat, broke through its proverbial frosty manner and applauded with a hearty good will, and the composer was called upon repeatedly to bow his acknowledgments.

The text, which was also written by Neitzel, is based on a historical background and deals with Barberina, the celebrated prima ballerina, who was engaged by Frederick the Great for his opera house, built in Berlin in 1744. The bewitching danseuse became an immense favorite at the Court of Frederick and was a much feted person. The libretto is an excellent one, as was to be expected, it having been penned by Neitzel himself. There are three acts and an epilogue. There are four principal roles—Barberina, soprano; Julietta, her maid, contralto; Freiherr von Kocceji, Prussian Legationsrat, tenor, and Lord Stuart Mackenzie, bass. There are also several minor roles. Frederick the Great appears on the scene several times, but does not speak or sing, although he plays the flute in the last scene. The scene of the first act is laid in Barberina's boudoir in Berlin, the second in the Tiergarten. The stage setting of both of these acts was sumptuous and would have been worthy of even the Berlin Royal Opera House. Indeed, the Hannover Opera, which I attended on this occasion for the first time, proved to be an institution of the first rank. The third act plays in Venice and the epilogue in Berlin, again in the Charlottenburg palace of Frederick the Great. The action has to do chiefly with a love affair between Von Kocceji and Barberina and the caprices of the dancer, who breaks her contract and runs away to Venice, to be brought back again by her lover and to be united with him with the King's sanction.

Neitzel's music is full of life and vitality and is, above all, melodious. Happily he does not write in the Wagnerian style, nor has his muse been touched by the new French spirit. The orchestration is modern and there are interesting and highly individual harmonic combinations. The treatment of the solo voice is logical and euphonious throughout and there are numerous charming numbers. There is no overture, although there is a short and very effective prelude to the third act. The duet between the soprano and alto in the first scene, the serenade sung by male choir behind the scenes in folksong style, and the second duet between the soprano and the tenor buffo, a trio and finally a quartet, all in the first act, are beautiful and effective ensemble numbers. It is a significant fact that a musician of such decided progressive tendencies should come to the conviction that ensemble numbers, after all, in spite of Wagner, are desirable in modern opera. The handling of the mixed chorus in the Tiergarten scene was also masterly. Particularly noteworthy is the lovely, broad, flowing theme played by the strings in the brief prelude of the third act. A chorus of monks and nuns in the Venetian scene and also a charming gondoliera further deserve special mention. The mu-

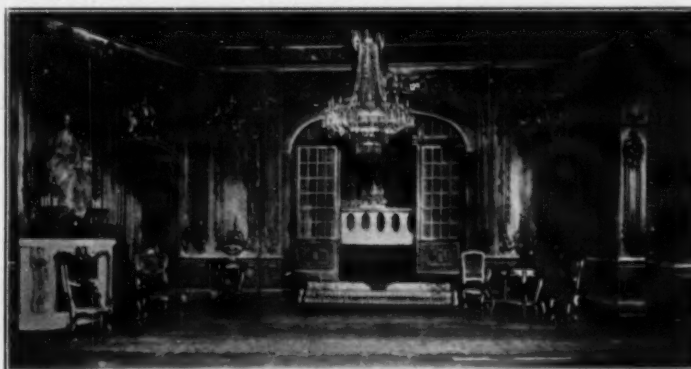
sic and the opera as a whole made a most favorable impression and the success, as I have already stated, was an emphatic one. Berlin is never forward in the way of



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bringing out new works, but it is to be hoped that this charming opera of Neitzel's will be heard here in the not too distant future.

During the past week there have been few concerts,



"BARBERINA" (THE CHARLOTTENBURG PALACE).

because of the Easter holidays. In accordance with a time honored tradition Bach's Passion music, "According to St. John" and "St. Matthew" were given by the Singakademie Chorus under Georg Schumann, the former on Thursday and the latter on Friday. A prominent feature of the performance of "St. Matthew's Passion" always has



SCENE (BERLIN TIERGARTEN) FROM OTTO NEITZEL'S OPERA, "BARBERINA,"  
AS GIVEN AT HANNOVER.

been the singing of the part of Christ by Johannes Meschaert, who is quite unique in it. This year, owing to an indisposition, he was unable to appear. A substitute was found in Arthur van Eweyk, but he, too, was suddenly prevented from singing. Sydney Biden, the gifted young American baritone, finally sprang into the breach. He had already sung the part of Christ in the "St. John" setting and he made an excellent impression on both evenings.

The Evangelist in both performances was Felix Senius who now is one of the most popular oratorio tenors in Germany. Although his voice is no longer what it formerly was, he sings with a great deal of feeling and dramatic fervor. The most important soloist in both productions was Lula Mysz-Gmeiner, the well known Hungarian mezzo-soprano, who sang the arias of "St. Matthew's Passion" superbly. The chorus was excellent and the Philharmonic Orchestra, under Schumann's able direction, played with its accustomed finish.

A gifted new violinist, Lina Spera by name, made a successful debut. Her virtuoso gifts are already of a pronounced order and she has temperament in abundance. She played Paganini's concerto with great élan, surmounting all technical difficulties with remarkable ease. Saint-Saëns' "Rondo Capriccioso" was also given a rendition that justifies great hopes for the youthful artist. She was ably assisted at the piano by August Göllner.

Among the debutants of the week one of the most important was Gladys Seward, a young Canadian pianist. She appeared as soloist with the new Berlin Ladies' Orchestra, under the direction of Iwan Froebe, and won the complete sympathies of her audience with her admirable performance of Weber's "Concertstück," as I am informed. She revealed an excellent finger technic, a well modulated tone, musical intelligence and warmth. The accompaniment of the orchestra was by no means first class. The program brought novelties in the shape of new lieder by Hermann Durra, sung by Magda Hoppe to the accompaniment of the composer.

The fourteenth annual Swiss music festival will be held at St. Gallen on June 14 and 15, when a large number of new compositions by Swiss composers will be brought out.

This year's competition of German male choruses for the Kaiser Prize will occur at Frankfurt early in May. The judges will include Von Schuch, of Dresden; Siegfried Ochs and Georg Schumann, of Berlin; Hans Sitt, of Leipzig; Dr. Beier, of Cassel, and Rottenberg, of Frankfurt. The Emperor has sent in the final notification that he will be present in person.

Basil Ruysdael, who has been re-engaged by the Metropolitan Opera for his fourth consecutive season, is a pupil of Frank King Clark, of this city.

Albert Friedenthal, the well known pianist and litterateur, has just finished an interesting book on the music of the Creoles of Central and South America. The work deals with the dancing and poetry of these peoples, and Friedenthal's extensive researches among the folksong lore of these countries have led to very interesting discoveries, which now are made known for the first time. The book is a comprehensive one and includes Mexico and Central America, the West Indian Archipelago, Venezuela, Colombia, Chili, and Brazil. Friedenthal is the most extensive traveler among living pianists, as he has encircled the globe three times on his world tours. His travels in South America have been particularly extensive, and he has had an opportunity often to come in contact with the Creoles, whose music he describes, so that a great deal of the content of this book is built on personal knowledge. His work, which is entitled "Musik, Tanz und Dichtung bei den Kreolen Amerikas," is a unique contribution to contemporaneous musical literature.

ARTHUR M. ABELL.

A Wagner bust has been erected in the foyer of the Mayence Opera.

## LATER BERLIN NEWS.

Jensen St. 31,  
Berlin W., April 4, 1913.

Having just returned from Paris, where I looked for the last time upon the features of Marc A. Blumenberg, I hardly feel in the mood to attend and write up concerts. It is sad that so great and remarkable a man as Mr. Blumenberg should have to die at sixty-two. It was indeed quite unnecessary and if he had listened to the advice of his physicians and to the few intimate friends who were aware of the precarious condition of his health, he might have lived twenty years longer, for he came of long lived stock. His mother was eighty-seven at the time of her death. If he had taken a complete rest of six months, even three years ago, his life might have been prolonged, probably at least ten years. But he was always busy and could not be prevailed upon to drop work entirely, even for a day. It was overwork that killed him.

The musical world has lost in Marc A. Blumenberg one of its most interesting and influential personalities. I first met Mr. Blumenberg nineteen years ago, in 1894. During the last ten years I was in close and constant touch with him. His death means to me the loss of a true friend. He was one of the most remarkable men I ever came in contact with. An intellect such as he possessed can be classed only among geniuses, but to those who knew him well he also had a big, warm heart. I have always noticed that Mr. Blumenberg was railed by his enemies in proportion to the ratio in which they were removed from him in point of intelligence and feeling. Most of the men in the musical world who are really worth while were his friends and that was a significant fact. Mr. Blumenberg's versatility was astounding. Music and all that pertained to it absorbed but a part of his interests. He was an omnivorous reader and was one of the best informed men on all the topics of interest, both of the past and present, that one could meet anywhere. He was a walking encyclo-

pedia of knowledge. Because of his gigantic memory, he seemed to retain almost everything he read and in that way, of course, he had an enormous advantage over most people.

Puccini's "Girl of the Golden West," with which you are familiar from the New York premiere, was brought out here at the Charlottenburg Opera on March 25. It was not received with any great enthusiasm and the general verdict is that it is the weakest of all the maestro's operas. It is a question whether it will maintain itself long in the repertory of the Charlottenburg opera.



DR. OTTO NEITZEL,  
Whose opera, "Barberina," was produced at the Hannover Royal Opera with great success.

Eleanor Hazzard Peacock, the American soprano from Detroit, made a most successful debut at Bechstein Hall. Mrs. Peacock possesses a beautiful lyric soprano voice of unusual sweetness and of a peculiarly sympathetic timbre. It has been admirably schooled and is under excellent control. Her singing of the aria, "Deh vieni non tardar," from Mozart's the "Marriage of Figaro," was noteworthy not only for beauty of tone production and finish of technique but also for refinement of interpretation and warmth of expression. In arias by Pergolesi and Lully the singer's many superior attributes and, above all, her lovely bel canto were also in evidence. Although essentially a lyric singer, Mrs. Peacock can also be dramatic, as was revealed by her splendid interpretation of an aria from Poncielli's "La Gioconda," in which she worked up an

effective climax, and also in Brahms' "Auf dem Kirchhof," which was sung with much dramatic force. Her program comprised further groups of lieder by Schubert, Brahms, Wolf, a negro song, "Kitty Wells," and Leah's aria from Debussy's "L'Enfant prodigue." It was quite appropriate that the American should include in her program a couple of negro songs. They were beautifully sung and listened to with great interest. Mrs. Peacock made a strong impression upon her audience and was vociferously applauded. She will shortly make her debut in London and Paris.

Some years ago Stefi Geyer, the youthful Hungarian violinist, made a great hit in Berlin with her brilliant and temperamental playing. She has returned to us, this time with "Jung" added to her name, she having married meanwhile. It was evident before she had played many bars of the Tchaikowsky concerto that Stefi Geyer Jung is not the artist that Stefi Geyer was. Much of the charm and individuality of her tone seem, strangely enough, to have disappeared, and her technique proved to be very unreliable. She still plays with considerable verve and go, but passages delivered more or less out of tune and with a scratchy tone are not convincing to a Berlin audience, even though illumined with a glowing temperament. After such a performance of the Tchaikowsky concerto, I did not care to stay and hear the tedious Goldmark concerto interpreted by this artist.

A very sympathetic impression was made, as I am informed, by Marta Malatesta, who was heard in a recital at the Singakademie. Madame Malatesta already is favorably known here from former appearances. Hers is an elite artistic nature; she combines with a naturally warm, sunny temperament a high degree of technical skill and instinctive feeling for rhythm and a most praiseworthy sense of tonal balance. Above all, she plays with depth of feeling. Madame Malatesta has the soul of a true artist and her Chopin readings are always convincing. She also gave an excellent account of a Beethoven sonata. The sympathetic artist was received with much warmth.

Michael von Zadora, that brilliant disciple of Busoni, played a Bach and Beethoven program at Choralion Hall that revealed him to be a sterling interpreter of these two composers. Zadora's technical equipment is remarkably complete. His phrasing is at times rather arbitrary and his tone is occasionally hard in forte, but nevertheless his touch is, for the most part, very sympathetic. By nature Zadora inclines more to the brilliant style of composition but the manner in which he presented Bach's chromatic fantasy and fugue, the four "Choralvorspiele" and Beethoven's sonatas, op. 101, 110 and 111, also proved him to be a classic interpreter worthy of serious consideration.

My assistant, Lura Abell, reports on the following concerts, which were given during my absence in Paris:

"Eugen d'Albert, Hugo Becker and Bronislaw Huberman, three artists quite unlike in temperament, musicianship and technical proficiency, joined forces at the Philharmonie and presented Schubert and Beethoven trios, and the Brahms piano quartet in G minor (with Heher, viola), which were listened to with rapt attention by an immense audience. Huberman could scarcely be called an ideal chamber music performer, although he has many commendable qualities as a soloist. D'Albert and Becker are both ideal interpreters of this kind of music, although they are not at all alike in temperament. As a consequence of these discrepancies the ensemble was unbalanced but it was an interesting event and the audience enjoyed itself to the full."

"A successful debut was made by Godfrey Ludlow, an Australian violinist from Sydney, who, with the accompaniment of the Philharmonic Orchestra introduced to Berlin Tivadar Nachez's concerto in B minor. It is a melodious and pleasing work. It is well written for the solo instrument, it is not very difficult and as interpreted by Ludlow it seemed to afford the audience much pleasure. Ludlow was also heard in Tartini's D minor concerto, the Bach air and Saint-Saëns' 'Havanaise.' This young Australian is a virtuoso par excellence. His technique is firm, fleet and reliable, he draws a pure, warm, resonant tone and his conceptions reveal both musical intelligence and artistic taste. He was warmly applauded."

"A triumph was achieved at Beethoven Hall on Monday by Alexander Heinemann. The celebrated baritone was in excellent voice and he also seemed temperamentally unusually well disposed. Heinemann is an old favorite in Berlin and, as was to be expected, he was greeted by a large house that listened to his offerings with the keenest of interest. As a novelty Heinemann introduced eight songs, these being a musical setting of Giraud's 'Pierrot Lunaire,' by one Max Kowalski. The songs are mooney and melancholy to a degree, yet they do not do full justice

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to the crazy texts. Heinemann was overwhelmed with applause."

"Armida Senatra, the young Italian violinist, who has already been heard here, draws a tone from her instrument that is remarkable for its volume and warmth. It is a tone one would expect from a man of powerful physique, but not from a young woman of her stature. She has also an excellent technique and a great deal of élan. She gave a very fine account of Nardini's concerto in E major. Since her last appearance here the young violinist has made marked progress."

"Florence Trumbull, an American pianist who for several years past has been an assistant of Theodore Leschetizky, made a successful debut at Bechstein Hall. Her program comprised works by Bach, Mozart, Rameau, Beethoven, Schubert and Leschetizky. Miss Trumbull is a performer of pronounced lyric tendencies. She has those unmistakable signs of a Leschetizky training—an excellent legato in passages and a round, sustained, singing tone in cantabile. Technically she is thoroughly grounded. In her interpretations she revealed at times real poetic insight and occasionally exhibited tenderness of feeling and variety of expression. She made on the whole a very sympathetic impression and was well received."

Some of the papers here announced the death of Eugen Ysaye, who, it now seems, merely disappeared for a week recently in the inundated flood districts of Ohio.

Hans Richter, the famous conductor of Wagnerian music dramas, is seventy years old today. Richter conducted that first memorable performance of the "Ring" at Bayreuth in 1876. In 1906, thirty years later, I heard him conduct the "Ring" again on the same stage and a remarkable achievement it was. Richter's father was a choir director. The boy studied at the Vienna Conservatory and became an expert horn player. While still a youth, he became acquainted with Wagner and was of great assistance at the first performance of the "Meistersinger" at Munich. Later he became an invaluable aid to Wagner in preparing the "Ring" for the stage. For a time Richter was conductor at the Munich Opera together with Hans von Bulow. Then, on the recommendation of Liszt, he was appointed leader at the Budapest National Opera. He also conducted the Philharmonic concerts in that city and became a vital factor in the musical life of Budapest. After the Bayreuth Festival of 1876 he assisted Wagner in his London concerts. For many years he was conductor of the Vienna Royal Opera and the Philharmonic Orchestra. In 1900 he left Vienna to accept a position at the head of the Halle concerts in Manchester and since then he has frequently conducted at Covent Garden and Bayreuth.

Madame Labori, whose first husband was Vladimir de Pachmann, has written a two-act opera entitled, "Yato," which has been produced with success at Monte Carlo.

The Oskar Fried concerts during the past winter have been very successful artistically, but financially they have left much to be desired and it will not be possible to continue them unless a fund is raised. An effort is now being made here to accomplish this.

The Royal High School has engaged Wanda Landowska, the celebrated Parisian cembalo player, to teach a special cembalo class at that institution.

For the purpose of spreading the love and taste for good music among the common people, a committee has been formed here, whose purpose it is to give concerts for the masses. The prices to be charged will amount to only a few pennies, so that these concerts will be within the reach of the poor. The committee includes such names as Siegfried Ochs, Lilli Lehmann, Engelbert Humperdinck, Eugen d'Albert and Frederick Gernsheim. It is a most worthy object and deserves hearty support.

Christian Barnekow, the nestor of Danish composers, recently died in Copenhagen, aged seventy-six. He was not a modern composer, but wrote rather in the style of Gade. Some of his lieder became very popular.

A new concert-direction has been founded in Berlin by Ludwig Loewenson, who was for several years connected with the Hermann Wolff Bureau in Berlin and who has of late been associated with Albert Gutmann, of Vienna.

Mr. Loewenson enjoys a wide acquaintance among artists and he has had ample experience in concert management, so he seems well fitted for this line of work.

According to its usual custom, the Stern Conservatory is giving a series of operatic performances by advanced pupils of the operatic classes. The first of these occurs today at the Nollendorf Theater, the first acts of "The Merry Wives of Windsor" and the "Waffenschmied" and

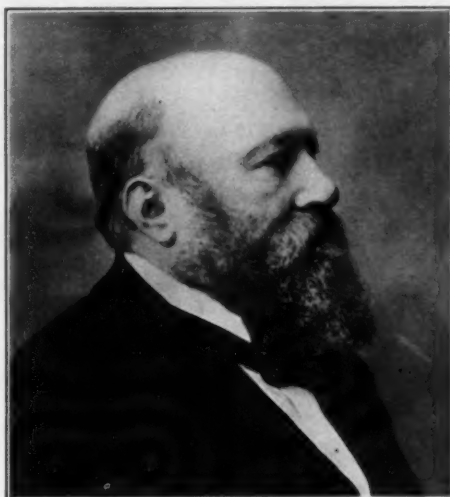


Photo by Breitkopf & Härtel, London W.  
HANS RICHTER.  
The famous Wagnerian conductor, who celebrated his seventieth birthday on April 4.

the one act opera, "Gringoire," by Ignaz Brüll, being presented. The other five performances will be devoted to German, French and Italian composers. Among others the entire opera "Werther," by Massenet, the fourth act from "Romeo and Juliet" by Gounod and the duet scene from the first act of "Merlin," by Philipp Rufer, will be given. Nicolaus Rothmühl, the head of the operatic school, is in charge of the rehearsals and stage management, while Professor Gustav Hollaender, director of the Conservatory, will conduct the performances. ARTHUR M. ABELL.

#### Eleanor Spencer's Recent Berlin Success.

The press of Berlin spoke with warm praise of the playing of Eleanor Spencer, the American pianist, after her appearance in that city with the Blüthner Orchestra.



ELEANOR SPENCER.

on January 20, as will be seen from the following excerpts from the daily papers:

The pianist, Eleanor Spencer, a pupil of Leschetizky, who stands in good repute here because of her playing last year, had a big success at her concert with the Blüthner Orchestra on Monday. She combines great facility of fingers, there seemingly being no technical difficulties for her, with an agreeable, soft touch, a full tone and a strong sense of rhythm. She made a most excellent impression. She was warmly supported by Willy Olsen, of Dresden, with the orchestra, so that the ensemble was excellent.—Reichsanzeiger, Berlin, January 24, 1913.

Eleanor Spencer proved fully equal to the great technical difficulties of her program—concertos by Liszt, the E flat, and Rimsky-Korsakoff, and the "Variations Symphoniques" by César Franck—

while her interpretations were tasteful and pianistic. The public accorded her vociferous applause.—Norddeutsche Allgemeine Zeitung.

Eleanor Spencer, the well and favorably known American piano virtuosa, gave a concert with the Blüthner Orchestra. Through the physiological conscientiousness—not every young artist plays with such fidelity, and thanks to the controlled warmth of her playing—she won both our highest esteem and our sympathies.—National Zeitung, January 23, 1913.

Miss Spencer has a clean, unencumbered technique and produces, moreover, a warm tone, which she controls and shows with admirable discretion and artistic feeling. Her interpretations were consistent throughout, and reflected both her own splendid musicianship and the character of the works in hand. The sincerity and earnestness with which she accomplished her task, combined with her engaging presence, gave her performances an irresistible charm.—Continental Times, January 25, 1913.

Eleanor Spencer concertized at Blüthner Hall, and at once won the sympathies of the audience with the charm of her stage presence. There was swing and atmosphere in her delivery, and she also has a beautiful tone, firm touch, and excellent finger velocity.—Vossische Zeitung, January 25, 1913.

A very pleasing impression was made by the pianist, Eleanor Spencer, with her interpretations. Hers is a fresh, natural and easily flowing style of making music.—Volkszeitung, January 29, 1913.

Miss Spencer is a richly endowed and accomplished piano player.—Germania, January 24, 1913. (Advertisement.)

#### MUSIC IN INDIANAPOLIS.

Indianapolis, Ind., April 9, 1913.

Misha Elman played for the first time in Indianapolis, March 24, but it is safe to predict that he will come again. Appearing in the Ona B. Talbot concert series, at the Murat, the playing of this young Russian violinist brought more decided applause with each number, and after half of his audience had started to leave the theater, they stood to hear the always popular "Humoresque," by Dvorak, his final encore. A veritable storm of applause greeted the young artist when he played, as an encore, the beautiful "Liebesfreud" of Kreisler to which he was forced to respond with still another encore. A large audience nearly filled the hall.

It is evident that the floods have developed in the people of Indianapolis the beautiful spirit of optimism as well as that of kindness and charity. This has extended itself to the music world, and the audience which assembled at the Murat, Thursday evening, April 3, to hear John McCormack, the Irish tenor, and Rudolph Ganz, the Swiss pianist, swallowed their disappointment bravely when they learned that Mr. McCormack had been detained in Toledo, because of irregular train service, and then set about to enjoy to the fullest extent, the program provided by Mr. Ganz and Helen Thorner, soprano, who was pressed into service at the last moment, and who supplied the place left vacant by the tenor to the entire satisfaction of every one. The audience was large, considering the weather, and the percentage of the box office receipts, which Mrs. Ona B. Talbot has generously set aside for the fund for the relief of flood sufferers, should prove of substantial aid. This concert marks the close of Mrs. Ona B. Talbot's series for the present season. That it has been a success from an artistic standpoint, there is no denying, for every artist presented this season under Mrs. Talbot's direction has measured entirely up to the high standards to which the local impresaria has always adhered. Although no definite announcements have been made as yet, it is said that Mrs. Talbot is planning another brilliant series for next season, and that there will be many surprises in the way of big things.

SAMUEL E. MACGREGOR.

#### Ouachita College Pupils in Recital.

Two students of the Ouachita College, Arkadelphia, Ark., gave a joint recital at the Conservatory, April 4. Hazel Going, violinist, pupil of Alma Forsythe, and Jean Ganaway, a promising student of the piano under L. H. Mitchell, gave creditable performances of the following numbers:

Sonata, op. 137, No. 1.....	Schubert
Hazel Going.	
Mazurka, F sharp minor.....	Debussy
Whims.....	Schumann
Prayer and Temple Dance.....	Grieg
Jean Ganaway.	
Suite, op. 34, No. 3.....	R. Ries
Hazel Going.	
Rondo Capriccioso.....	Mendelssohn
Jean Ganaway.	
Gavotte, op. 68.....	F. Rehfeld
Träumerei.....	Schumann
At the Fireside.....	Schumann
Perpetuum Mobile, op. 93.....	Seydahl
Hazel Going.	

IN AMERICA  
SEASON 1912-1913

ILSE VEDA  
**DUTTlinger, VIOLINIST**

# VIENNA

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Piartistengasse 46/46,  
Vienna VIII, April 2, 1913.

The Grosser Musikvereinsaal audience has an air of expectancy. Vienna prides itself on being "advanced," and this is no joke either. There are more things possible with the modern orchestra, so we find out, than Strauss ever dreamed of. These strange whimpers and sighs, the growls of the basses underneath the peculiar wheezes which the clarinetist can produce if he presses his lower lip a certain way—can they be the birth pangs of a new art, these zoological expressions that would make the real menagerie seek cover with drooping tails and ears in their general disgust at nature's provision to them of such inadequate vocal talents? As for the key—gracious! people wrote in "keys" far back in 1910. We thought we knew all the discords which human ingenuity could devise, but here even the wisest can learn something. It is without doubt "original" music. It is, to be specific, the music of some of Arnold Schönberg's pupils, Anton von Webern and Alban Berg, being performed at the concert of March 31, given under the auspices of the "Akademischer Verband für Literatur und Musik," with the master himself conducting. They may be called "Ultrists," though by any other name they could by no means lose any of their fragrance. The program was as follows:

Sechs Stücke für Orchestra, op. 4.....Anton von Webern  
Vier Orchesterlieder nach Gedichten von Maeterlinck,  
Alexander von Zemlinsky  
Margarete Hum.  
Kammersymphonie, op. 9, in einem Satz.....Arnold Schönberg  
Zwei Orchesterlieder nach Ansichtskarten texten von Peter  
Altenberg .....Alban Berg  
Alfred J. Boruttau.  
Kindertotenlieder .....Gustav Mahler  
Maria Freund.

If this concert was intended to be a "memorable occasion" it surely succeeded, for it occasioned the greatest uproar which has occurred in a Vienna concert hall in the memory of the oldest critics writing. Laughter, hisses and applause continued throughout a great part of the actual performance of the disputed pieces. After the Berg songs, the dispute became almost a riot. The police were sought and the only officer who could be found actually threw out of the gallery one noisemaker who persisted in blowing on a key for a whistle. But this policeman could not prevent one of the composers of the evening from appearing in a box and yelling to the crowd, "Heraus mit der Baggage!" ("Out with the trash!"). Whereat the uproar increased. Members of the orchestra descended from the stage and entered into spirited controversy with the audience. The commissary of police appeared and threatened to have the hall cleared by force, as Schönberg himself had threatened from his director's stand when one of the numbers was so interrupted by laughter that it had to be begun again. And finally the president of the Akademischer Verband came and boxed the ears of a man who had insulted him while he was making an announcement. The result of it all was that the audience was dismissed without hearing the Mahler songs. According to the Vienna Presse, this was all due to the misbehavior of the audience. But the fact was that Schönberg himself was so furious after the final outbreak that he could not be persuaded to return to his desk for a long time. When he had become comparatively calm (and nobody should be better able to take Viennese disapproval calmly) things had gone too far to make a continuation possible.

To say that many intelligent musicians laughed aloud at the von Webern and Berg pieces is not to say that these pieces are pure nonsense. No doubt these Schönberg pupils are working with some more or less definite idea. The music that sounds ridiculous today may become beautiful to us tomorrow. But if these composers have an idea, it is probably a metaphysical one like that of the cubists and futurists in painting and is not to be grasped by the average audience, no matter how liberal and cultured. On a first hearing this music sounded like nonsense, but it is only fair to give it the benefit of every doubt, and to be willing to see these experiments (they can hardly be called more) produce a new style of art of genuine merit if they can.

Schönberg's own "Kammersymphonie," which was to have been the chief piece of the concert, was received with

comparative quiet, the hisses being far counterbalanced by the applause. It is evident that Schönberg has passed the rough and tumble stage of propaganda and has come to be regarded with respect as a musician of a high order.

The sixth and last Symphony concert of the season on the Konzert Verein's schedule, given in Grosser Musikverein Saal, produced under Ferdinand Löwe's direction the rich Strauss symphonic poem to "Don Juan"; a con-



CARL SCHLUER AND JAROSLAV SISKOVSKY.  
Two Americans arrested and held as Russian spies at Rayecz.

cert piece for violoncello, solo and orchestra, by Ernst von Dohnanyi, with Paul Grümmer as soloist; and the Bruckner fifth symphony in B major. This being one of the farewell concerts of the season, an unusually large and brilliant crowd was out to enjoy it. The Strauss work, although heard before in Vienna, continued to bear with it that sign of deep interest and appreciation from the audience which is shown generally throughout Europe to the more sincere works of this rare genius among the composers of our time. The Dohnanyi composition contained



A SLAVISH TYPE.  
Snapped by Mr. Schluer and Mr. Siskovsky.

much beautiful and valuable material for the solo part and gave a blessed relief to the correspondent by recalling the fact that there still remain some composers who treat their orchestras sanely and who have not as yet been carried away by this mad desire for modernism to the extent of utilizing the harmless men in the orchestra to produce unearthly descriptive effects. The playing of

Herr Grümmer, who is in the royal retinue of musicians here and connected with the Royal Conservatory as teacher, was in order for the highest praise. His skill and poise were perfect. The peculiar technical difficulties of this composition were easily overcome, and at every indication he proved himself to be the real virtuoso. The symphony was read in strict accordance with the high artistic standing this orchestra has attained, and with the close relationship and dependence which exists between Löwe and his men.

For another large benefit concert arranged in the Grosser Musikverein Saal, the artists were Selma Kurz, May and Beatrice Harrison, and Albert Grünfeld. They were accompanied by the Konzert Verein Orchestra, with Ferdinand Löwe conducting. As an opening number, the Weber "Oberon" overture was given, followed by the Brahms double concerto for violin and cello, which was played by the Harrison sisters. These two young artists are meeting with unusual success throughout Europe, as is evidenced by the number of engagements they have and the favorable criticisms they receive whenever they appear. This is the second time this season that they have been called upon to play the Brahms concerto here in Vienna, and their flattering reception this time exceeded, if anything, that of the last. The girls possess, in the first place, instruments of wonderful value—an item which is so essential in itself and which we see oftentimes neglected. With these instruments affording such suitable conductors, they express the full value of their richly given talents, whose true value is proved by their extensive success.

In Selma Kurz and Alfred Grünfeld we have two artists holding unique positions in Viennese favor—Kurz, the idol of the Opera, and Grünfeld, the royal pianist and true exponent of the one and only "Viennese" style of piano playing. Kurz sang an aria from "I Puritani," by Bellini, and was immediately compelled to add a couple of encores. Grünfeld played short selections from Beethoven, Schumann, Grieg and Wagner (transcribed). His style of playing, notwithstanding his high rank here, could not possibly be termed "big," and the chances are that outside of Vienna his prestige would sadly decline.

Right here might be a suitable place to show a strong distinction existing between our own country and that of Europe in regard to the treatment shown artists. It is a known fact that the young artist faces a much harder proposition in winning for himself a standing of value or rank in the public opinion here in Europe than in America. It is a process that requires time with the Europeans, quite in accordance with their custom and manner of doing things in general. But once let an artist gain this coveted place, then he need not have the least anxiety, for the people will stand by him throughout eternity, giving him credit always for what he has done or what he has been at one time; and never thinking for a moment to question his proficiency at the present time. In America something quite different is seen. The artist, if it is his happy lot, spring into the spotlight of public favor in a night's time; there he remains so long as he is rightfully fit for the position and no longer. The seemingly sad cry is (allowing the slang term), "No use for has been."

The Kalbe String Quartet, composed of Margarethe Kalbe, Erny Alberdingk, Martha Kupka and Elizabeth Bokmayer, gave an interesting program in Kleiner Musikverein Saal, Wednesday evening. The Beethoven A major and the Brahms A minor quartets were played. The Mozart quintet for horn, two violas, violin and cello, was also given. Erny Alberdingk played the second viola part and Karl Stigeler of the Royal Orchestra was horn soloist.

Erich Korngold, the fifteen-year-old Viennese prodigy, gave a concert of his own compositions on the preceding Thursday in Bösendorfersaal. Nothing new was given here, as the lad has published nothing since the "Schauspiel" overture of this year, which has already been performed in America. But the affair was an event which attracted many of the most important musicians of Vienna, partly, it is probable, through the influence of his father, who is a critic of the Neue Freie Presse. Korngold himself played the piano part of the trio, op. 1, and a group of "Marchenbilder." Perhaps the deepest impression was made by the E major sonata, op. 11, which is a surprisingly mature work. One movement of it, at least, the largo, must be praised in the very highest terms. The concert confirmed most of the fine things which have been said

IN AMERICA  
FOR THE SEA-  
SON 1913-14.

# KATHLEEN PARLOW

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about the boy. It showed that his remarkable gift is a truly musical one and not mere precocity. His harmony is of the most modern kind, founded to a great extent on Strauss, but able to synthesize from the work of other composers. His melodies (and he often delights in pure Italian tunes) are delightful. His variety in development is surprising. It is good to note that his work seldom seeks variety for its own sake, but is musical and sincere throughout—"gedichtet," as Richard Wagner used to say. We are safe in expecting fine things from Erich Korngold.

At a regular "Vortragsabend" given by the Royal Academy of Music, the entire vocal program was selected from Hugo Wolf. The singers appearing were Margarete Borghi, Margarete Schwoiser, Hermann Gal'os, Lucy Hessl, Fritz Krenn, Felicia Mihacesek, Richard Ehrenreich, Stefanie Zimmer and Friedrich Gisela. The program, in itself affording such vast Wolf possibilities, was very interesting and in general the work of the students was of high order.

Prof. Karl Straube, organist of the Thomas Church of Bach fame, in Leipsic, and teacher in the Leipsic Conservatory, gave an organ recital consisting of a Bach program. He was assisted by the Musikfreunde Sing Verein, under Franz Schalk's direction, and Emmie Leisner of the Berlin Royal Opera. Karl Straube's high standing as an artist of extraordinary dimensions and an authority as a Bach exponent is recognized in its true value here in Vienna and much interest was shown in his concert. The fact that he at present holds the position that Bach in his time immortalized affords ample proof of his efficiency. The program was as follows:

Praeludium und Fuge (B minor).  
Dritte Sonate (D minor), für Orgel.  
Kantate für eine Altstimme: Schläge doch, gewünschte Stunde.  
Phantasie und Fuge (G minor).  
Motette: Komm Jesu, Komm!  
Toccata, Adagio und Fuge (C major).  
Vier geistliche Gesänge für eine Altstimme—  
Vergiss mein nicht.  
O, Jesulein süß.  
Es ist Vollbracht.  
Dir, dir Jehova.  
Toccata (F major).

At the second chamber music "Abend" given by members of the Konzert Verein Orchestra in the Kleinen Saal, the Beethoven serenade for violin, viola and flute, op. 25, was played by Johann Amons, Adolf Busch and Karl Doktor; the Handel sonata for oboe and cembalo in C minor, by Ernst Netsch and Richard Harand, and the Schubert octet in F major, arranged for two violins, viola, cello, contrabass, clarinet, horn and fagotte. This work was performed by Adolf Busch, Fritz Thaler, Karl Doktor, Paul Grümmer, Johann Jaschke, Max Schürer, Villem Valkenier and Richard Harand. This program, being rather out of the ordinary from the general run of concert offerings, was of a remarkably interesting calibre.

The concert given in Bösendorfer Saal by three young pianists, Madeline Cocorescu, Maria Kogon and Viola Thern, all pupils of Professor Thern, did great credit to this teacher and the chances are that something more will be heard of him should such fine work continue. Maria Kogon, the youngest and by far the most musical of the three, played the Bach chromatic fantasia and fugue, Raff variations, op. 60, and a Mendelssohn scherzo, op. 16. Her playing was so well received that it was with difficulty, even after two encores had been given, that she was allowed to retire to the artists' room. It is her childish simplicity and pureness of thought and expression combined with the maturity of the musical artist that causes the double charm in her playing. Viola Thern played the Schumann "Papillons," op. 2, and a Chopin nocturne and a prelude in D minor. The daughter's interpretation lacked a certain warmth and depth of intuition, but held the high degree of technical efficiency and pianistic understanding. Madeline Cocorescu gave as her numbers a ballade in F minor by Hermann Scholtz, a Chopin polonaise and a Liszt tarantelle. Throughout her playing one is astonished at the brilliant technic and strength, but in her interpretations one can see that her work is not always of the sincere nature. Her playing of the Liszt tarantelle was decidedly brilliant.

Our American colony was not aware of the fact that it sheltered such dangerous elements as Russian spies, but it seems that such is the case. In our midst, during the last couple of years, two young Americans have been pursuing their respective studies. The one, Carl Schluer, a pianist with Professor Godowsky, and the other, Jaroslav Siskovsky, a violinist with Professor Sevcik. Now every one had looked upon these two boys as being well behaved and diligent students, so it was with the fondest of wishes that their many friends bade them good by and wished them a good time when the two left Vienna, armed with their knapsacks and cameras, headed for a tramping trip down through Hungary with Budapest as their final goal. Nothing so very exciting happened to the pair during the first stages of their journey and it was not until the two foot-

sore and weary adventurers arrived at a little village called Rayecz, near the Galician border line, that their troubles (or fun) commenced. It took the superingenuity of one of the Slavonian gendarmes to discover and inform the two boys of their real calling, and he would have it that they were Russian spies, sent in probably to get the lay of the land, for the boys had been seen about town that afternoon busily taking snapshots. Naturally Mr. Schluer and Mr. Siskovsky did not quite agree with this brave officer of the law, but as no satisfactory means of identification was at hand there was nothing to do but go along and take a little sojourn in the village lockup. Considering the dangerous makeup of their prisoners, it was thought nec-



Celebrated Pianist: "Lord, I'm glad the concert season is nearly over!"

essary to strengthen the guard over them, so two special detectives were brought into service. It was not until the two boys could get word to our Vienna consul, Mr. Denby, that they were allowed to go free, and then to top the bargain, they had to pay their friends, the detectives, for the kind service rendered in watching over them.

VICTOR C. WINTON.

"Why do you insist on having music with every dinner?" asked the old patron.

"It relieves the pressure," replied the proprietor, "by giving the people something besides the food to find fault with."—Washington Star.

#### Hamlin with Davenport-Engberg Orchestra.

The highly appreciated soloist of the third concert of the season, given by the Davenport-Engberg Symphony Orchestra, of Bellingham, Wash., March 2, was George Hamlin, the popular tenor of the Chicago Grand Opera Company. Mr. Hamlin warmly complimented Bellingham upon the excellence of its orchestra, and Bellingham, as will be seen by the following notices, returned his compliments generously:

George Hamlin, America's leading tenor, appeared here tonight with the Davenport-Engberg Orchestra in a program that carried his audience of more than a thousand into ecstasies of delight with the superb manner in which he rendered three solos, one with orchestra accompaniment. The large audience was ready for the first appearance of Mr. Hamlin when he sang an aria from "Faust" to perfect accompaniment by the splendidly trained orchestra, the approval being marked with demands for the encores.

His next appearance on the program was in a group of three songs, in which he was accompanied by Boyd Wells, of Seattle.

Mr. Hamlin closed with "The Lamp of Love," by Salter, after having delighted his audience with "The Little Dutch Garden," by Loomis, and "I'm Not Myself At All," by Lover.—Seattle Post-Intelligencer, April 3, 1913.

Urging Bellingham to support and help maintain a permanent symphony orchestra, George Hamlin, who appeared as soloist with the Davenport-Engberg Orchestra last night, approved of the plans which are now under way for the perpetuation of the symphony orchestra.

The orchestra is one of the best I have heard and is an organization of great merit. It would be a city ten times the size of Bellingham, but without the support of the city as a whole it cannot become a success.

A symphony orchestra is the biggest thing that can exist for the music of a city. Such an orchestra gives the musical literature which cannot be obtained otherwise.—Bellingham (Wash.) Herald, March 3, 1913.

#### Severn vs. Severn.

Edmund Severn, the New York violinist and composer, is quite a wit, but once in a while he is compelled to acknowledge the superiority of his wife in that direction. A short time ago Mr. Severn was expatiating upon the theory of violins being favorable to the growth of hair. "The cello," said he, "double bass and harp have like virtues, but the oboe, clarinet and flute players grow bald when they are about fifty years old. On the other hand, brass instruments, especially cornets, horns and trombones, do their work with appalling quickness."

"Well," said Mrs. Severn, who had been an interested listener, "I notice that you have been blowing your own horn for a number of years without any apparent sign of baldness."

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## PARIS

[All inquiries referring to American musician and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, April 8, 1913.

The pupils of Paul Brand were heard in recital at the Salle Erard on April 4, making, on the whole, an excellent impression. The program was remarkable for the unusual difficulty of many of the numbers—unusual difficulty, that is, for a pupils' recital. The performance was much enhanced by the engagement of such artists as Jean Verd, Gordon Campbell and others, to take the second piano part in the concertos. Jean Verd and Maurice Naudin also played the scherzo from the "Petite Suite," Borodine, arranged for two pianos by Philipp. An interesting feature of the program, and a feature worthy of special



THUEL BURNHAM.  
(From a portrait by Jacquemont.)

mention by reason of its rarity (alas!) was the inclusion in it of the MacDowell concerto, all too seldom heard in this city.

Axel Wachtmeister, the Swedish composer, who is winning such flattering success with his original and attractive work, writes me that Jackson Norris, an American living in Stockholm, is singing a number of his songs at his recital of this date. Mr. Norris has a high baritone and is often heard in concert in Stockholm. This recital is to be given at the Academy of Science in that city. Mr. Wachtmeister also writes me that the well known contralto, Edith Clegg, of London, is singing his "Ach wüsstest Du" at her concert at Bechstein Hall, on April 18.

Wager Swayne's brilliant and successful pupil, Marie Mikova, played the Liszt "Hungarian" fantasia at a regular concert of the Touche Orchestra this week with even more than her usual success. I have already spoken of the splendid attainments of this young artist, and I fully share Mr. Swayne's belief that she will win her way into the field of large concert work. Her five artistic excellence, poise, firmness and musicianly interpretation will undoubtedly gain ultimate recognition.

Norah Drewett sends me the program of a "Concert de Gala" at which she was heard, in company with Mlle. Rozann, Angelo Lucca and the Louis Ganne Orchestra, at the Casino of Monte Carlo, on March 26. Miss Drewett's selections were the Chopin nocturne in F, the Liszt-Rossini "La Danza" and the Liszt polonaise in E. This evening Miss Drewett is to be heard in Paris in recital at the Salle Erard, her program consisting of the Brahms C major sonata, a group of modern compositions, some Schubert, Liszt, and, by request, the Chopin fantasia. Miss Drewett's Chopin playing is especially excellent, her great warmth of touch and interpretation being especially applicable to that composer's style.

Thuel Burnham gave a largely attended recital at his studio on Sunday, playing two Bach bourrées, and sonatas No. 12 of Mozart, and op. 27, No. 2, of Beethoven.

His firm and intelligent handling of these works was much appreciated.

The following are the principal artists who have been engaged for the new Astruc theater, the "Theatre des Champs-Élysées," which opens this week:

General manager—Gabriel Astruc.  
Administrative manager—Aristide Gandrey.  
Artistic director—Ernest Van Dyck.  
Assistant artistic director—Robert Brussel.  
Technical director—Eugene Milon.  
Administrative inspector—Victor Merle.  
Secretaries—Leon Jué, Jacques Brindejont-Offenbach, André Roubier.  
Stage managers—MM. Dumontier, Cochois, Marguery, Rougier.

Orchestra conductors—MM. Félix Weingartner, Inghelbrecht, Louis Hasselmans, Monteux, Camilieri, Mathieu. Orchestra of ninety-two performers.

Chorus directors—MM. Lamy and Bigot. Chorus of ninety artists.

Singing directors—MM. Defosse, Georis, Salomon.  
Sopranos—Mesdames Barrientos, Bartheze, Boullanger, Breval, Lamare, Lilli Lehmann, Nikolaeva, Romanitza, Vuillemin.

Mezzo sopranos and contraltos—Mesdames Avezzo, Borzy, Demellier, Doerken, Feart, Gautier, Lassalle, Rex, Petrenko, Sandret.

Tenors—MM. Andrew, Calain, Carpi, Ciccolini, Ernest Van Dyck, Iriate, Lapellietrie, Muratore, Régis, Sens, Seveilhac, Tirmont.

Baritones—MM. Danges, Deny, Marcoux, Monys, Petit, Rimini, Sammarco.

Basses—MM. Blancard, Bourgeois, Chaliapine, Lequien, Malatesta, Roelens, Collet, Zaporozetz.

Ballet—Miles. Chasles, Loie Fuller, Anna Pavlova, Trouhanowa, Karsavina, Nijinska and Mr. Nijinsky. Ballet of 120 performers.

This theater, which is not situated on the Champs-Élysées, as the name suggests, but on the Avenue Montaigne, near the river, was opened on the evening of March 31 by a public rehearsal of "Benvenuto Cellini" (Berlioz), and on the following evening a public rehearsal of "Freischütz." The formal public inauguration was on April 2, a concert of French music conducted by the composers Saint-Saëns, Fauré, d'Indy, Debussy and Dukas.

### Dallas Schubert Choral Club.

The Dallas (Texas) Schubert Choral Club has decided to give a concert for the benefit of the building fund of the Newsboys' Association. Robert N. Watkin has been appointed chairman of the arrangement committee.

As secretary of the Dallas Grand Opera committee; secretary of the music committee of the Shriners convention of North America, to be held in Dallas in May, and chairman of the Dallas Chamber of Commerce music committee, Mr. Watkin is doing excellent work in the support of music in Texas.

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# DRESDEN

Dresden Bureau of The Musical Courier,  
Eisenstuckstrasse, 16, March 22, 1913.

The last symphony concert was devoted to the memory of Felix Draeseke. The program began with the funeral march from Beethoven's "Eroica," directed by Von Schuch, who on this occasion appeared at these concerts after a considerable absence from the director's desk. This introduction faithfully pictured the sad mood of the audience, and awakened a heartfelt response. Draeseke's "Sinfonia Tragica" and a fantasia by the deceased composer were other profoundly moving numbers. Germany has lost in this grand old man a great mind and soul. The F minor concerto of Saint-Saëns, well performed by Lucie Cassaret, does not equal in value his other works, nor did it seem well chosen for the occasion. The Crown Prince with the Princes Ernst Heinrich and Johann Georg were present.

One spent a pleasant and agreeable hour listening to the entertaining, if rather light and harmless compositions of Anatol Kankarowitch, in which he was assisted by the String Quartet of the Herrn Braun, Lederer, Furkert and Zenker, in the wind instruments by the Herrn Wunderlich, König, Kaiser and Knochenhauer, and by the singers from the Royal Opera, Paul Trede and Fritz Soot. Kankarowitch excels in the production of exquisite tonal effects as evidenced in his thirteen smaller pieces, entitled "Aquarelles," composed for wind instruments.

A delightful surprise was prepared for those who assembled last Saturday in the Künstlerhaus to hear the Konevsky Quartet (all women), which proved to be as good as some of the leading male quartets. Not alone in their excellent musicianship and their accurate ensemble did this organization show its merits, but also in depth and power of pure musical expression. When Gabrilowitsch, who assisted, appeared on the podium he was welcomed with prolonged applause, so that it was some minutes before he could begin. Limited space forbids the adequate praise of such performances as that of the D minor sonata of Brahms for piano and violin, the beautiful piano quintet of Dvorák in A, and Hugo Kaun's expressive string quartet; suffice it to say that it all aroused the highest enthusiasm, which increased constantly during the evening and a marked ovation, in fact, was paid to the performers. As to Gabrilowitsch, merely to say that he played, is quite sufficient. He is a Dresden favorite, for obvious reasons.

The "Taaz Abend" of Gertrude Kühle unfortunately brought nothing new in the way of higher art. In a very lengthy and difficult program she showed, to be sure, some talent and taste, but she needs a different foundation if she is to compete with real artists in this genre.

Also limited space does not permit any full description of the long and varied program of the Lehmann-Osten Chorus, rendered last Sunday in the Ausstellungspalast. The Chorus itself proved its merits; the little theatricals were lively, gay and amusing; Martha von Lund was entertaining if not highly convincing; Ida Wagner (the singer from Melbourne) was a joyful surprise both as to voice and attainments; Franz Jung, the small prodigy, pupil of Johann Berndt, was quite proficient for such a little fellow; Dorothea Brehm was delightfully and amusingly entertaining in her volkslieder "Zur Laute." There was also a dancing class, who performed the "Frühlingsblumen Reigen" of Berger so as to show much talent and careful preparation, under the leadership of Lilly Meyer. In the distribution of prizes and honors Margaret Short received the laurel wreath for an eighteen years' membership of the Chorus; while another member received a like award for twelve years' membership. Mirth, gaiety and general "Unterhaltung" prevailed, and the party broke up at a rather late hour.

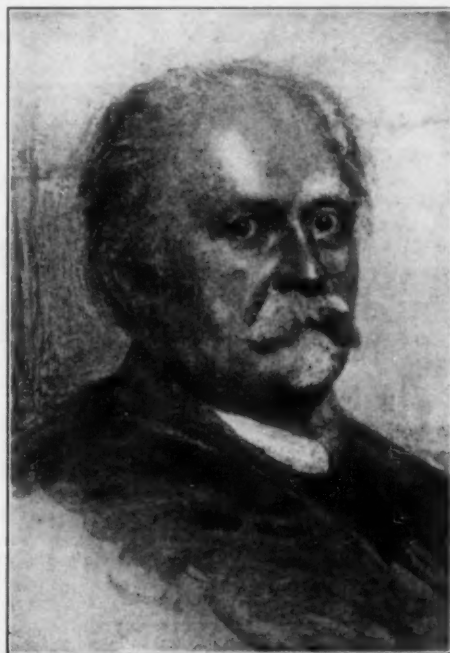
The Klavier Abend of Vida Llewellyn presented to us a marked pianistic talent, of enormous technical proficiency and astonishing power and strength. Her performance of the Bach-Tausig toccata and fugue was in many respects exemplary. Also in the first movement of Beethoven's sonata, op. 111, she showed marked virility and force. She needs, however, to develop on the poetical side in order adequately to interpret the exquisite and soulful arietta of the second part, upon which hands should not be lightly laid, for it is very nearly sacred. Throughout the evening the talented pianist continued to display the same gifts and

as a product of a celebrated school brought decided honor to her teacher (Victor Heinze) and her ability.

Sandor Vas, the "Hungarian Chopin," as he has been called, has developed most remarkably, since last year. Some of his performances, notably that of the "Pastorale" sonata of Beethoven, the selections from Schumann and Chopin, and those of Liszt ("Au bord d'une source") showed the divine afflatus. If he develops virility and force he may become a striking figure in the piano world.

At the Mozart Verein, Dr. Niel Vogel from Amsterdam played the concerto of Carl Stamitz for viola d'amour (with orchestra) and the Dresdner Choral Union sang some old madrigals quite wonderfully. The orchestra played with its usual inspiration the adagio and fugue in C minor of Mozart for string orchestra, and the symphony in G minor of Haydn; all told, a delightfully interesting evening.

That talented reader and reciter, Frederika Stritt, delighted her hearers last Wednesday afternoon in the small



FELIX DRAESEKE.  
(From the painting by Professor Sterl.)

hall of the Künstlerhaus, where she is giving a series of readings from modern writers of all nationalities. On this occasion she chose the Northern poets, Strindberg, Jacobson, Lagerlöf, Gjellerup, and both in selections of telling power or merry humor she was excellent. Her voice is of remarkable depth and resonance. A hearing of scenes from Ibsen's "Peer Gynt" was in a large sense but a repetition of the enormous success and marked interest which this achieved last year, when it was given three times. Names like those of Wiecke, Zeiss, Gasny, Luise Firlé, Helga-Petri, who sang in such an exquisite and unforgettable manner, "Solveig's Lied," and the Gewerbehause Orchestra (under Dr. Ernst Latzko's direction) must answer for the excellence of the performance in every particular. I was especially struck with Wiecke's peculiar adaptation to this role, and can but express the hope that the work may soon be performed in a Dresden theater.

In the theatrical performances last week of the Royal Conservatory, scenes from the "Zauberflöte" (Mozart), the "Waffenschmied" (Lortzing), were given by the pupils of Fräulein Sievert and Wollen. Of the former's teaching, was the very gifted Fräulein van Renesse, who excelled herself, and Marie Indrischek, also excellent; Fräulein Delling, the talented pupil of Fräulein Wollen's class; Herr Feinler from Rüdiger's class, and the Herrn Mittag, Müller and Wagner of the Conservatory's operatic school, under the musical direction of Herr Bercht and scenic direction of Hofschauspieler Starcke, also took part and not only evidenced their own ability, but ably demonstrated the very superior training they are receiving at the hands of these highly esteemed teachers of singing. In the last Conservatory Test Concert, a pupil of Fräulein Sievert, Fräulein Kühnel, made an excellent impression, in the singing of some Brahms lieder, which

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she rendered throughout with depth of musical expression and adequate conception of their style. She has a voice finely resonant and sympathetic, admirably trained by her famous teacher. Especial mention should be made also of the performance of the F sharp minor concerto of Rachmaninoff by Fräulein Travell from Nottingham, England, pupil of Frau Rappoldi-Kahrer, who presided at the second piano. This is a notable work and met with an enthusiastic reception.

Teresa Carreño played here last Friday. For the first time one noticed a lack, or evident restraint, of the massive strength which caused Hanslick to name her the "lioness of the piano." This in fact is an actual metamorphosis from the time when Carreño delighted to excel in the bravura style and fiery temperament in technical prowess, rather than in soulful expression and a purely musical conception.

Frederic Warren has an agreeable voice and succeeded admirably with songs of Grieg and Delius.

Fritz Kreisler at his recent concert was in his best form and he showed as always before that he is a master of style, while his phenomenal individuality of technic (for so it may be called) covered and even exceeded every demand. The hall was crowded with his friends and admirers, who accorded him the heartiest reception possible.  
E. P. FRISSELL.

## A Detroit Concert.

Detroit, Mich., April 4, 1913.

The tenth and concluding concert of the Tuesday Musicales season was given at Cass Avenue Methodist Church, Tuesday, April 1. The features of the program were the playing of the rhapsody in D flat for organ, harp and cello, by a Detroit composer, Abram Ray Tyler, and the cantata "Sir Oluf," sung by the Women's Chorus, under the direction of Jennie M. Stoddard, with Thomas Farmer, Jr., baritone, and Mrs. Leslie G. Lamborn, soprano, as the soloists. The instrumental number demonstrated that Mr. Tyler is a composer of high ideals and one who is a valuable asset to the cultural interests of the city. Mrs. Lamborn's voice was heard to good advantage in the cantata and she added to the high esteem in which she is held. Mr. Farmer's appearance was of much interest, as he was a former pupil of Miss Stoddard. His excellent work in the cantata was also demonstrated in the group of songs which he sang later. Following is the complete program:

Rhapsodie, D flat (for organ, harp and cello).....Abram Ray Tyler  
(Dedicated to the Tuesday Musicales.)  
Minnie B. Caldwell, Helen Burr-Brand, Emma McDonald.  
Romance .....Grunfeld  
Intermezzo .....Brahms  
Puck .....Grieg  
Elizabeth Rubiman.  
Cantata, Sir Oluf .....Harriet Ware  
(For women's chorus with baritone and soprano solos.)  
Tuesday Musicales Chorus.  
Thomas Farmer, Jr., Mrs. Leslie G. Lamborn.  
Jennie Stoddard, director; Mrs. Edwin S. Sherrill, accompanist.  
Song of Sorrow .....Gordon Balch Nevins  
"The flower that once has blown, forever dies."—Omar Khayyam  
Sept. Piccen, Fa Majeur et Fa Mineur.....César Franck  
(1) Allegretto. (2) Andantino. (3) Lento. (4) Allegretto.  
(5) Allegretto. (6) Poco Lento—Amen. (7) Sortie.  
For organ (played without pause).  
Mary H. Christie.  
Der Oede Garten .....Hildach  
Es schrie ein Vogel .....Sinding  
Es muss ein Wunderbares sein.....Max Spicker  
Thomas Farmer, Jr., of New York.  
Accompanist: Henrietta Farmer Beardsley.

## In Spring.

The dainty jonquils come along  
And poets of them sing,  
The onion never gets a song;  
But 'tis a helpful thing.—Pittsburgh Post.

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## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

Rob. Forberg, Lipsic.

"SELECTED WORKS FROM THE PROGRAMS OF THE PIANO RECITALS." By Eugen d'Albert.

Whatever Eugen d'Albert does as a pianist is of the greatest interest to the entire piano playing world. It is therefore to the benefit of all who cannot have the privilege of hearing him or of studying with him that he has published this definite and authoritative edition of the works which he has performed in public.

The latest additions to this ever growing list are some of the lesser works of Beethoven, "Eccossaises," variations on "Nel cor piu non mi sento," rondo in C, "Polonaise." These compositions are carefully edited, with critical and instructive annotation, signs of execution of turns, trills, etc., and fingering. To those who teach the higher grades of piano playing these editions are invaluable. The engraving and printing are up to that high level which is usually found in German publications.

"MARCHE FANTASTIQUE," "LES DIABLERETS, SCHERZO INFERNAL," "AU CLAIR DE LUNE; LAC LEMAN," "CHAMOUNIX; ASCENSION DU MONT BLANC." Four impressions of Switzerland. Op. 27. Dedicated to Ferruccio Busoni. Composed by Paul Ertel.

These difficult and brilliant compositions require more technic than the usual amateur has at his disposal, though they will hardly tax the resources of Busoni. In manner they are modern, but the harmonies are by no means far fetched beside some of the poly-discordant revels of the musical cubists of the period. They are from six to ten pages in length and are suitable for performance consecutively or singly, making an effective end to a group of modern works on a recital program.

"SONATA No. 9, IN E FLAT, Op. 53, FOR GRAND ORGAN." By Hans Fährmann.

This solid and academic work is written throughout in unflinching and relentless three part counterpoint. Organists, of course, know that an independent part for each manual and the pedals make the severest tax on the mind of the performer. Music such as this demands an organist of the first rank, not for mere fleetness of finger, but for that absolute independence of hands and feet which so few organists really acquire.

The music has an unavoidably scholastic sound which is the result of continuous counterpoint, though the harmonies are as elaborate as the rigid contrapuntal forms will justifiably permit. The sonata is in three movements—moderato grazioso, lento con espressione e cantabile, allegretto giocoso.

"PAPERS AND PROCEEDINGS OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION AT ITS THIRTY-FOURTH ANNUAL MEETING, 1913." Published by the association, at the editorial office, Hartford, Conn.

This volume contains the papers read at the annual meeting, which was held in Vassar College, Poughkeepsie, N. Y., this year. The various papers are: "Addresses of Welcome," by James M. Taylor and John C. Griggs; "Church Music and the Gregorian System," by Wallace Goodrich; "Modern English Organ Playing and Composition," by Orlando A. Mansfield; "Physics and Music," by Edna Carter; "The Teacher and His Material," by George C. Gow; "The College Conservatory of Music," by J. Lawrence Erb; "The Regeneration of Philistia," by Leo R. Lewis; "The Training of the Composer," by Hamilton E. MacDougall; "The Teaching of Musical Composition," by Orlando A. Mansfield; "Teaching Methods in Harmony," by Leonard B. McWhood; "The Relation of the Professional Musician to School Music," by Julia E. Crane. There were also a number of discussions on various musical subjects, all of which are duly reported in full, as well as a

number of papers on more or less important subjects. There are some 112 pages in the volume, which is, in form and style of binding, like the preceding volumes of annual reports of the Music Teachers' National Association.

The Boston Music Company, Boston.

"TENDRESSE." Waltz. By Eduard Poldini.

This is a melodious trifle which the least accomplished pianist can play, so far as mere notes are concerned. But the music will be of no interest at all unless the pianist reads into it a great quantity of expression.

"DEBUT ET SERENADE." By Eduard Poldini.

This bright and pleasing little piece is nothing more or less than a dainty polka. It ought to prove of value to teachers as well as musically interesting to performers.

"BURLETTA." By Eduard Poldini.

This is frankly an imitation of the old classical movement of the same name. It is hardly as interesting to the modern musical ear as the other two compositions by the same composer are, but it has a character of its own and a certain quaintness which redeem it from monotony. It is not difficult to play.

"ADAGIO." By Georges Enesco.

It is somewhat unusual to find a modern composer writing in the idiom of the Beethoven period. But such is the case with regard to this adagio of Enesco, which would not be out of place in one of the average sonatas of the classical school. It reaches no great emotional climax and at its best would not add any distinction to a Beethoven sonata. It is good music, nevertheless, and it necessitates a certain amount of musical culture on the part of the student who practises it with enjoyment.

A copy of an indifferently printed song called "I Love Thee So," words by Leontine Stanfield, music by S. Reid Spencer, who is also the publisher of the song. It is a simple ditty of no character in particular, and neither good nor bad. We do not believe in the policy of the composer publishing his own work. Cases are on record of good works being refused by publishers, but in ninety-nine instances out of a hundred a composition which cannot find a publisher should not be published.

Oliver Ditson Company, Boston.

"L'AGILITE." A collection of piano compositions for dexterous fingers carefully edited and fingered.

There are a number of very valuable teaching pieces in this collection which piano teachers should not ignore. Such names as Franz Bendel, Carl Bohm, Benjamin Godard, Stephen Heller, Henselt, Moszkowski, Raff, Weber and others show the general character of this high class collection. Each number is published separately in sheet form.

"SCOTTISH SONGS."

This collection has been edited for the greater part by the well known Scottish pianist, Helen Hopekirk, who has also rewritten most of the accompaniments, making them fuller and more agreeable to modern ears without in the least changing the genuine Scotch character of the songs. There are thirty-seven melodies in the first series, including some of the most famous airs of Scotland, such as "Annie Laurie," "Auld Lang Syne," "Blue Bells of Scotland," "Comin' Thro' the Rye," "Robin Adair" and others almost equally popular.

"GERMAN SONGS."

This title is rather elastic, for it is stretched to include the Polish Chopin, the Bohemian Dvorák, the Russian Rubinstein and Moszkowski, who can be called a German only as a matter of courtesy.

The German names of Beethoven, Mendelssohn, Mozart (which names, by the way, are not German), Strauss and Wagner give the necessary German weight to the list.

Boosey & Co., New York and London.

"THE VALLEY OF DREAMS." Song cycle. Words by Harold Simpson. Music by Vincent Thomas.

This is a collection of five simple songs, with simple accompaniments, published in album form. The names of the songs are: "The Valley," "Eternal Snow," "Waterfalls," "Night in the Valley," "After the Night the Dawn." Unlike many song cycles, this collection of songs is for one solo voice of medium range, and the music lies entirely between middle C and the F, twelve notes above. The album is therefore suitable for pupils, especially as the words are poetic and free from the strenuous passion of many modern love songs. The following verse is a sample:

Oh, sweet it were, when toil is o'er,  
In dreamless sleep to rest  
Upon the warm night's gentle breeze,  
And slumber there for evermore.

Successful Leefson Pupils.

Mary Hallock and John Thompson, both of whom are pupils of Maurits Leefson, director of the Leefson-Hille Conservatory of Music, Philadelphia, have enjoyed a very successful season in concert and recital. Mrs. Hallock and Mr. Thompson owe their success as pianists to the able instruction received at the hands of Mr. Leefson.



## SAN FRANCISCO

San Francisco, Cal., April 7, 1913.

Now that the grand opera season, which dedicated the new Tivoli Opera House, has come to a successful conclusion the energies of the musical public and the profession can again be concentrated upon the important activities at home.

There is now particularly one great movement in progress which is deserving of all the co-operation that can be secured for it. This great enterprise consists of the inauguration of California music festivals at the open air Greek Theater of the University of California, at Berkeley, on May 2. This will be the first genuine May music festival that has ever been presented here, and for this reason the event will enjoy a certain historic value which but few musical enterprises have been worthy of in recent years. The necessity and advisability of regular music festivals in California has long been realized; but no one has ever possessed the necessary courage to launch a movement of this kind. At last the Berkeley Oratorio Society, under the able leadership and the energetic impetus of Paul Steindorff, has taken the bull by the horns and has announced the first California musical festival to take place on Friday and Saturday afternoons, May 2 and 3, at the famous Greek Theater. The program arranged for this auspicious occasion is quite elaborate, and the sentiment combined with the merit of the performance will no doubt draw great throngs to the open amphitheatre which is so well adapted for events of this kind. Those in charge of the great affair are endeavoring to interest the people in all parts of the State, and it is confidently expected that special railroad rates will be secured so that hundreds of people may come from the interior cities to partake of a musical feast of unusual artistic merit and unquestionable educational value. That Paul Steindorff will be the festival director is ample guarantee for the success of the enterprise.

While the festival chorus, the festival orchestra and practically all the soloists will be drawn from the vicinity of San Francisco on its first occasion, subsequent festivals will be given by organizations and soloists drawn from all parts of the State. It is also contemplated that the California music festival will not always be given at the Greek Theater, but will take place occasionally in other parts of the State, such as in Los Angeles or other cities that may apply for the honor. The Berkeley Oratorio Society, consisting of leading musicians and music lovers from the Bay Cities, has, however, definitely decided that these music festivals are principally intended for the exploitation of California artists. And while occasionally famous singers or instrumentalists may be engaged among the soloists, the spirit of these events will be the perpetuation of encouragement for California artists and composers. These music festivals, properly designated as May festivals, are guaranteed by a subscription fund donated by wealthy music patrons in and about the cities around the Bay of San Francisco. The activities regarding subsequent festivals will naturally depend upon the support accorded this first festival, and if the people of the State of California show that they entertain sufficient interest in such festivals to make them regularly occurring events it is certain that they will be made annual reunions of the entire musical profession and public of this great Commonwealth. In these days of the progress of culture it is gratifying to note that music is not neglected, and the writer is certain that with the necessary energetic co-operation among all those interested in this important event the success will be unquestionable, especially so if a balmy California May afternoon will add its aid to the inspiring enthusiasm of Paul Steindorff, the Berkeley Oratorio Society and the combined forces that will assemble to perpetuate this great event.

Judging from the plans so far completed, the event will be one of the greatest ever undertaken in this State, and possibly the most far reaching. The soloists definitely engaged at the time of this writing are: Virginia Pierce, soprano; Roland Paul, of Los Angeles, tenor; Lowell Redfield, baritone, and Charles E. Lloyd, bass. There is an understanding between the management and Mabel Rieglmenn, of the Chicago Opera Company, that in case she can secure her release from the Chicago forces in time to be here for the festival she will be engaged. Regina Vicarino, the distinguished coloratura soprano, has also a tentative engagement, depending upon her presence in this city at the time of the festival. All of these artists are as fine an array of singers as can be secured anywhere. In addition to these soloists there will be a quartet of women's voices. There will be a chorus of 200 mixed voices, representing the combined membership of the Berkeley Oratorio Society, the San Francisco Choral Society and the Wednesday Morning Club of Oakland. On

Friday afternoon, May 2, there will be presented a miscellaneous program, including the cantata, "The Crusaders." Two hundred children from the Berkeley public schools, trained under the supervision of Victorine Hartley, supervisor of music of the Berkeley schools, will participate in "The Crusaders." Saturday afternoon, May 3, will be devoted to a Wagner program. It is possible that this will be a combined Wagner-Verdi event, on account of this year being the centenary of both these great masters. The Pacific Saengerbund of a hundred male voices will participate in the Wagner concert. There will also be a festival orchestra of seventy-five pieces. From these elaborate preparations it will be seen that the first California May music festival will be quite an imposing event.

The second and last concert by Clara Butt and Kennerley Rumford was given at the Cort Theater yesterday (Sunday) afternoon to an almost sold out house. There is no denying the fact that Madame Butt has made a very deep impression on the musical public of San Francisco. She has been the talk of the town during the entire week. Her marvelous voice and her artistic use of it formed the topic of many conversations. Loudon Charlton, Madame Butt's American manager, announces that the great contralto will return to San Francisco on January 22, 1914.

Mr. Wisner will be assisted by Fernanda Pratt, contralto, and Uda Waldrop, pianist and accompanist.

Blanche Lillian Kaplan, a very talented and industrious young pianist-pupil of S. G. Fleishman, of this city, will give a farewell recital, prior to her departure for Europe, where she will conclude her studies with Josef Lhevinne, the famous piano virtuoso. Miss Kaplan appeared in concert some time ago and made an excellent impression.

Several of Mrs. Nicholson's pupils have been very active recently. Eva Gruninger, a professional pupil, was one of the soloists at the Orpheus Club concert in Oakland. She scored a decided success, having to respond to an encore near the end of a long program. At the U. C. Treble Clef concert at Hearst Hall, Berkeley, Alice McComb and Margaret Kenney, also pupils of Mrs. Nicholson, were the soloists, and both were most successful. It was Miss Kenney's first appearance before a large audience.

Enid Brandt, the well known and successful young California pianist, gave a farewell recital prior to her departure for Europe, where she expects to appear in concert. Miss Brandt showed wonderful improvement in her art since her previous recital in this city. She displayed brilliant and clean technic and an exceptionally intelligent grasp of the works she interpreted. The large audience was lavish in its exhibition of approval and delight. Numerous encores were demanded and given, and the young artist proved to the satisfaction of all those who heard her that she is ready to start on her professional career. She has a host of friends and admirers in this city, who will watch her progress with more than passing interest and who will be glad to vouch for her brilliant future.

Dottibee Latham, a young vocalist, whose beautiful soprano voice has attracted much favorable attention in club, musical and social circles for the past two years, has announced a song recital in the Colonial Ballroom of the St. Francis Hotel, on Thursday evening, April 24, prior to her departure for the East for continued study in her profession.

There has just been organized here a new orchestra, the purpose of which is to give people's concerts at 25 cents. This new organization is entitled the People's Philharmonic Orchestra and it is under the able leadership of Herman Perlet, the well known musical director and composer. The orchestra consists of fifty-five efficient professional musicians. The concertmaster is Herman Martonne, and the first cellist is Herbert Riley. The first concert of this orchestra is to take place very soon. The program which is now being rehearsed includes: Overture, "Midsummer Night's Dream," Mendelssohn; "Traumerei," Schumann; minuetto for strings only, Bolzoni; violin concerto (Mendelssohn), Herman Martonne; Symphony No. 5, C minor (two movements), Beethoven; "The Nightingale" (Delibes), Miss Wolfskill, contralto; "Tarantella," (Perlet). Miss Wolfskill, the vocal soloist on this occasion, is a contralto of remarkable qualifications, who has frequently appeared in San Francisco with fine success. One of the principal objects of this orchestra is to encourage resident artists and composers. Mr. Perlet expects to present a composition of a California composer at every concert, provided he receives the work on time. Composers from all parts of the State are invited to send their manuscripts. These concerts will be given under the auspices of the Outdoor League of San Francisco.

The members of the Bay Cities musical cult were greatly surprised to hear of the marriage of Wallace A. Sabin and Kathryn Rader, which took place at the home of the bride, on Tuesday afternoon, April 1. On account of the day, with its attending adequacy for perpetrating jokes, many people who discovered the secret at the time set the report down to an April fool story. When, however, the papers chronicled the cold facts on the next day the truth was accepted. Mr. Sabin is one of California's most prominent musicians. He is a very capable organist and choral director. During the last few years he has directed the noted Loring Club. As a composer he has also achieved recognition, especially with his Bohemian Club Midsummer Jinks, entitled "St. Patrick of Tara," which made a fine impression. Miss Rader is also very well known in musical circles, and her father is the distinguished clergyman, Rev. William Rader. Mr. and Mrs. Sabin will reside in Berkeley, and inasmuch as both are great favorites in social and musical circles, their home will be one of the most sought in this vicinity.

ALFRED METZGER.

### Carolyn Ortmann to Sing at Charlotte.

Carolyn Ortmann, the well known dramatic soprano, of New York, will be heard in recital on Monday evening, April 28, at the Presbyterian College, Charlotte, N. C.

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immediately after her return from Australia, where she is booked for next year. The two Butt-Rumford concerts were unqualified successes.

The next important affair by a visiting artist will be the concert of Julia Culp, who will appear here on Sunday afternoon, April 27. The local musical colony is evincing great interest in the forthcoming Culp concerts, as all have watched the remarkable career of this eminent artist. The success achieved by Madame Culp in the East is also not unknown here.

Gertrude Ross, a very successful pianist and composer, of Los Angeles, was here during the past week, having just returned from Honolulu, where she spent several weeks, appearing in recitals and having her compositions introduced. Miss Ross is a great favorite in Southern California, and has accompanied several of the great artists in California concert tours.

The Lambardi Opera Company, after several weeks' absence in Honolulu, has returned to this city, and is now talking about going to New York. The organization includes several excellent singers, who scored triumphs in the Hawaiian capital. The business was excellent, the houses being crowded most of the three weeks they were down there. Regina Vicarino and Blanche Hamilton Fox scored especial triumphs.

Hother Wisner, the well known and efficient California violinist, will give a concert in the Colonial Ballroom of the St. Francis Hotel, on Tuesday evening, April 22. The program will be an unusually interesting one, containing a number of works rarely heard here.

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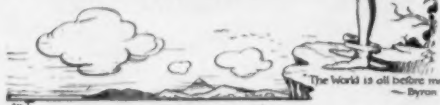
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## The ADVENTURES of DON KEYNOTE



THE DON WINDS UP THE TALKING MACHINE.

The Don was standing near the Beethoven statue in the Library of Congress the day before he left Washington, when a weighty hand slapped him on the shoulder and a sonorous voice exclaimed:

"Shades of Olympian Jove and the cloud draped heights of veiled Parnassus!—but is it really Don Keynote I behold before me, lost in the contemplation of those master minds so like his own?"

"Sir," replied the knight with a profound bow, "you flatter me. But let me tell you, William Jennings Bryan,



"I WAS BORN TO BE A MATINEE IDOL."

that you exaggerate. Yes, you do, really. I could not be Beethoven even if I became stone deaf."

"See; I resemble him," said Bryan, folding his arms and looking down, with a scowl like a music hall actor's imitation of Napoleon at Waterloo.

"Oh, yes; he had a fertile brain, too," remarked the Don.

"Yes, yes; great brains appear from time to time," continued the Secretary of State with a careworn air. "Sometimes Bonn has the honor to be the birthplace of genius; now and then a Stratford-on-Avon becomes a shrine for the pilgrim worshippers of inspired intellect; occasionally the honor devolves upon—er—well,—on Nebraska, for instance," said the orator with a slight cough, and bowing diffidently to the knight. Don Keynote bowed in return, but omitted the cough.

"That was a great speech you made on St. Patrick's Day," said the Don, changing the subject.

"There, there; don't say anything about that. Bear in mind that St. Patrick's Day comes only once a year," replied the Nebraska orator.

"And you are strictly temperance all the rest of the year?" queried Don Keynote.

"Sir!" thundered Bryan, "do not forget the official rank of the man you are so familiar with."

"Of course; yes. I am so much in the habit of thinking of you as the perpetual candidate for the Presidency that I forgot for the moment that you are Secretary of State," replied the Don. "But tell me," continued the knight, "do you not sometimes long for a musical career? Surely a man of your brilliant genius would have found a greater scope on the operatic stage than as a speechmaker on all sorts of little events that fritter away a politician's life."

"Ah; you have touched a tender spot. I was born to be a matinee idol. My gifts are wasted in the Senate chamber. What care those canal diggers, railway presidents, oil merchants and money jugglers for the nine immortal muses. The simple grandeur of Demosthenes and the resonant roll of Ciceronian eloquence are to them but the transcendental riot of verbosity and an indistinguishable and unintelligible juxtaposition of monosyllabic baldness and sesquipedalian excesses," replied the man from the Middle West.

"You should have been a baritone-tenor, for you are the only living man who can pronounce the words in an opera with Anglo-American texts," said the Don.

"I know it; I realize it. Many a time and oft have the bright, bitter, brackish, briny, bubbling, bearding, blinding, brimming, burning, bulky and baptismal tears welled from

my eyes when I remembered Polyhymnia's forefinger touching my tongue and lips to make them the worthy instruments of an impassioned orator; but touching them in vain. For as I was about to say—er—what was I about to say?" asked Bryan turning to the Don.

"You said you remembered Polly," replied the knight.

"Yes, yes; I recall it. I was saying that opera is not what it should be. Of course, I don't know what your intelligence is, and therefore cannot be sure that you have brains enough to understand me. For nature has given heads to very few men. Most heads are nothing but bullets—mere lumps at the end of necks—embosses of the shoulder blades, so to speak—hat pegs—something to scratch and put hair oil on. Now if you have a head on your shoulders you can follow me in what I am about to postulate."

"I'll try to understand," said the knight meekly.

"Don't interrupt. Let me do the talking," replied the Secretary of State, glaring the Don into silent awe. He continued: "Opera is wrong. It is a failure—an unelected President. I will rectify it—that is to say, I shall point out the way which others should follow. To begin with, the plot is an unmitigated nuisance in opera. The plot makes the music monotonous and is the mortal enemy of variety of situation. Nobody cares what the story is about so long as the music and the singing are fine."

"In some cases, however, I—"

"Don't interrupt. Let me do the talking," said Bryan impatiently to the Don. "Now to resume: The opera should be modeled after the symphony. Four movements in the symphony: four acts in the opera—good. The first act of the opera should be like the first movement of the symphony—solid, substantial, such as, for instance, Catherine II of Russia, with Vice-Chancellor Woronzoff, Counts Nikita Panine and Bestoujeff, the Grand Duke with his violin, Madame Tchoglokooff, and Timothy Yevreinoff. Surely there is enough material there for a splendid first act. The Landing of the Pilgrim Fathers would make another good theme. It might be unwise to produce that act in the United States as it would cause a national sorrow if any descendants of the Mayflower dukes and princesses should happen to be in the chorus."

"The English stage is crowded with aristocrats trying to act and—"

"Will you be so kind as to keep your mouth shut and allow me to get in a word, edgewise, now and then?" exclaimed the secretary. After a moment, which seemed an age of suspense to the Don, the orator continued: "The second act should be the scherzo of the symphony. Let the play flit to Versailles. The courts of Louis XIV or Louis XV can supply a second act. The arrival of the child Marie Antoinette at court and the first great dinner with forty ladies of distinction and a Madame Du Barry as a foil, an old king babbling in senility, and two score belted earls and bejeweled knights—a stage picture such as we seldom find in operas with continuous plot. Eh—what do you think of it, Don Keynote? I give you permission to speak."

"Fine," replied the Don.

"Don't make your reply too long," said Bryan, "as I have a few remarks to make about the third act, which is to correspond with the slow movement of the symphony. What better theme than love is there for a pathetic and emotional scene? Now, to my mind, there is no finer story than that of Abelard and Heloise. The stage setting and costuming belong to the Middle Ages. At once we have the romance of remoteness—distance lending enchantment to the view, as Campbell sang. He was a priest, she his young pupil—for he was the most famous teacher of that century. One of his pupils became Pope Celestin II; nineteen of them became cardinals; more than a hundred were subsequently bishops or archbishops of France, England and Germany. The crowd in the streets stopped to gaze at him as he passed by; people rushed to the doors of their houses; and women peeped at him from their windows. Heloise fell in love with the renowned scholar—ah, it is a pathetic story. It happened seven hundred years ago. On their lips men called those lovers guilty; but in their hearts they knew such love was noble, pure, unselfish and consuming. If they were guilty their sins were expiated with tears of fire and a grief that brought them to their grave. What better subject for a third act can you suggest?"

"I—" began Don Keynote.

"There, there; don't suggest. Let me make a remark here, that the fourth and closing act should be energetic, fiery, rapid, overwhelming—something on the order of one of my campaigning speeches before I am defeated at the polls. That ought to finish any opera."

"I think it would," said the Don.

"By the way, I've never told you of a little scheme of mine, a little later on, when I'm a little higher up. Ireland, home of my ancestors, scene of the feats of Brian Boru, fortress unscalable to Caesar's legions and a stranger to the Roman Eagle, brightest gem of the ocean—also the wettest—when my Ireland gets home rule, which liberates her from the yoke put round the island's neck—or, rather, I should say, yoke put round the neck, or



necks, of the Irish people by the minions of King Henry II of England in 1172—when—I mean then—then I have a plan whereby the kingdoms of France and Ireland—perhaps I'd better make them both republics—France and Ireland will construct a canal across England connecting the two great art and intellect centers of the world. No nation but the Irish will be allowed to construct, fortify and patrol the canal. Irish fishing boats will be exempt from toll. The Irish will not permit any other nation to construct a rival canal. It is settled, concluded and ratified in my mind. Opus operatum est, as a man who understands Latin might remark."

"Yes, but supposing—"

"Excuse me," said William Jennings Bryan, pulling his sombrero over his eyes and stalking away like Coriolanus from his beseeching friends, "I've no time for listening."

Don Keynote thereupon mounted his bicycle autoplane and sailed away to Mexico or Eldorado from whence it is doubtful if he will ever return.

CLARENCE LUCAS.

#### ELENA GERHARDT'S FAREWELL.

While rain poured outside of Carnegie Hall on Tuesday afternoon, April 15, inside that vast auditorium all was sunshine, for Elena Gerhardt radiated vocal art of a rare kind and brought joy to the hearts of a ravished and enthusiastic houseful of listeners.

The Gerhardt offerings included practically all the varieties of lieder style, from the abstruse "Gipsy Songs" of Brahms to the frank directness of Handel's "O Sleep," with excursions into the severely classical realm of Beethoven and Spohr, the romantic moods of Schubert and Liszt, the unconventional paths of old English and Scotch songs, and the modern byways of Richard Strauss.

Whatever Miss Gerhardt undertakes vocally, she does with exceptional musical intelligence and finished singing art, and therefore her program of last week was a delight from start to finish. Her care in the adjustment of dynamics, her finical application of phrase and mood to the shades of meaning in the text, and her modulation of tone to fit the emotional effect intended—all those are the resources of a well balanced and matured musical mind, and that is why a Gerhardt recital always is not only an uncommon treat for the professional auditor but also a liberal education for students and those earnest laymen who look upon a concert as something more than a mere entertainment.

Everywhere in Europe, Miss Gerhardt's appearances have come to be regarded as among the most significant events of a music season, and since her introduction to America last year, the same opinion obtains about her on this side of the Atlantic. Her concerts here during the winter just past were a source of deep and pure artistic pleasure to the many thousands of persons who heard Miss Gerhardt sing. They will follow with sincere interest the resumption of her brilliant career abroad, and hope that further European triumphs may not interfere with future trips to this country, for renewal of our acquaintance with her ripe and lovely art.

#### A Musical "Housewarming."

The Kathryn Van Iderstine Quartet gave the following interesting program to an audience of keenly appreciative guests, at the new home of Mr. and Mrs. Iderstine, 270 Clinton avenue, Brooklyn, N. Y., April 2:

Quartet, Absent	Metcalf
Duet, Butterfly	Puccini
Butterfly, Suzuki	
Songs—	
Tout Passe	Massenet
Madrigal	Lemaire
Lucien de Vanno	
Air, Louise	Charpentier
Kathryn Van Iderstine	
Duet, Thais	Massenet
Thais, Athanaël	
Ah! Moon of My Delight, Persian Garden	Liza Lehmann
Alveric Bellenoit	
Barcarolle, Contes d'Hoffmann	Offenbach
Gillette, Nicklaus	
Quartet, Rigoletto	Verdi
Gilda, Maddalena, Duke, Rigoletto	
Songs—	
Who'll Buy My Lavender	German
Calm as the Night	Bohm
Come into the Garden, Love	Salter
Kathryn Van Iderstine	
Duet, Romeo et Juliette	Gounod
Juliette, Romeo	
Air de Lia, L'Enfant Prodigue	Debussy
Contralto	
Ballade du Désespéré	Bemberg
Recitant, L. de Vanno; voice, K. Van Iderstine	
Duet, Aida	Verdi
Aida, Amneris	
Trio, Faust	Gounod
Marguerite, Faust, Mephisto	

#### "The Divan" to Be Given at Maplewood, N. J.

Thursday evening, April 24, Bruno Huhn's Persian song cycle, "The Divan," is to be given before the Literary Association of Maplewood, N. J. The artists who will appear are Edna Dunham, soprano; Corinne Welsh, contralto; Bechtel Alcock, tenor; Francis Rogers, baritone, and the composer at the piano.

## WASHINGTON

The Keneaw Apartment,  
'Phone, Col. 3098,  
Washington, D. C., April 11, 1913.

Washington music lovers and students have had every opportunity this season to hear the world's best artists, and with the song recital of Julia Culp, on April 4, it looked as though the season had reached its climax, for it seems impossible for a lieder singer to reach a higher plane of art than Madame Culp has, but it remained for those two wonderful men, Ysaye and Godowsky, in joint recital this Friday afternoon, April 11, to say the last word to musical Washington. Their playing was superb.

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One is almost confused in chronicling events, as a stream of artists has passed through Washington. On March 28, Max Pauer returned, for the second time this season, and was heard in a piano recital, making a fine impression. April 2, Mischa Elman was heard for the first time in Washington this season, and, as usual, was received with enthusiasm, notwithstanding the fact that his program was classical.

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Amy Grant, assisted by Harry Wheaton Howard, a Washington teacher and pianist, presented the opera, "The Jewels of the Madonna," as a reading with the piano score, at the Playhouse, on Thursday afternoon, April 3, for the benefit of the Florence Crittenton Mission. It is safe to say that but few in the large audience present had heard the opera, but from the convincing reading of Miss Grant a very good understanding was obtained.

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The Monday Morning Music Club gave, on Monday morning, March 24, a morning with women composers. The affair was given at the New Willard with a large audience present. While the whole program was of special worth the director, Mrs. Blair, made it quite plain that Washington is fortunate in having as reliable a singer at its command as Helen Donohue DeYo soprano. At the eleventh hour Mrs. DeYo was asked to save the day (or program) by taking the place of a soloist club member who had been prevented from appearing, and with but one short rehearsal Mrs. DeYo sang with credit to herself and the club, the solos for soprano in the "Jen Farries," by Mrs. H. H. Beach. The solos of the cellist, Ethel Lee, and pianist, Josephine Underwood Munford, were delightfully played.

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At the last musicale of the Friday Morning Music Club, April 4, Virginie Bestor was heard in piano solos. The main feature of the program was the singing of Cadman's song cycle, "The Morning of the Year," by a splendid quartet, composed of the following pupils from the Washington College of Music; Ethel Holtzclaw Gawler, soprano; Faye Rowena Bumphrey, contralto; Richard P. Backing, tenor, and George H. Miller, bass. Individually and collectively their work was most praiseworthy.

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The meetings of the Piano Teachers' Association are proving unusually interesting this year, and of great practical benefit to those attending. On March 11, George H. Howard, A. M., a new comer in Washington, addressed the association, having for his subject, "The New Idealism in Music." He showed along what lines the spirit of progress is evidenced, both in composition and education and emphasized the value of the old ideals in forming the new. At the last meeting, Miss Waugh demonstrated the power of descriptive analysis in teaching and spoke of modern methods of memorizing. Ernest Lent has been prevailed upon to appear at the next meeting on April 8, when the benefits to be derived by the students, from ensemble playing, will be considered. The presence of all members is especially urged. The meeting will take place at 1410 N street, N. W.

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The DeGuerin School of Music (faculty, Eugenie de Guerin, violinist; Mabel Linton, pianist, and Mabel Latimer, soprano) gave a benefit concert at the Playhouse, Wednesday afternoon, April 9, for All Soul's Mission, which proved most successful. These young ladies have talent and keen musical intelligence, which was fully demonstrated in the very comprehensive program given. Several recitals for the early spring are being arranged for the trio.

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A song recital of great interest to society and church circles was that given by Henry Purcell Veazie, baritone, at the Playhouse on Tuesday, April 8, before a large audience. Mr. Veazie is soon to leave for England to enter Oxford next fall, but it is most sincerely hoped that he will not drop the study of voice, as his is of beautiful quality. Clara Ascherfeld, pianist and teacher in Peabody Conservatory, Baltimore, was the efficient accompanist.

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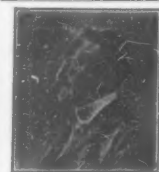
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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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#### Hugo Kortschak to Tour America.

Hugo Kortschak, the distinguished Austrian violinist, who will make a tour of the United States next season under the management of Harry Culbertson, Fine Arts Building, Chicago, Ill., has been having a busy and successful season in the fatherland. In Berlin he has made eight appearances, five of these being engagements and three concerts of his own. In Munich and Vienna he appeared both with orchestra and in recital, and also played engagements in Prague, Graz, Frankfort, Aschaffenburg, Zwickau and Brandenburg, and in all these cities he met with a warm reception, both on the part of the press and public.

The following excerpts from German press notices testify to Mr. Kortschak's great success with the critics:

Hugo Kortschak's playing is characterized by a Southern, glowing temperament and a mastery such as are rarely found nowadays.—Die Zeit, Vienna, December 10, 1912.

Hugo Kortschak won his listeners during the first few moments, and we believe that we are not erring in prophesying for this so



HUGO KORTSCHAK.

thoroughly musical and genuinely refined artist a great future. His Brahms was well high perfect.—Vienna Fremdenblatt, December 2, 1912.

The manner in which Kortschak played the Brahms concerto and the Reger violin sonata demonstrated that he is to be reckoned among the leading violinists of the day.—Sonn- und Montags Courier, Vienna, December 2, 1912.

Kortschak played the Mozart concerto with impeccable technic and displayed in the cadenzas a virtuoso brilliancy which places him among our first violinists.—Allgemeine Musikzeitung, Berlin, October 11, 1912.

Mr. Kortschak achieved with his concert a great success. He played Bruch's melodious romance in A beautifully and with a soulful tone.—Berlin Lokal-Anzeiger, October 4, 1912.

Kortschak's playing revealed great technical and musical maturity, and he is to be ranked with our best violin players.—Berlin Neueste Nachrichten, October 12, 1912.

First of all, recognition is due to the highly developed violin art of the soloist, who unites a big technic with a feeling for style and temperament.—Berlin Reichsanzeiger, October 8, 1912.

Hugo Kortschak, a young richly endowed violin artist, achieved with his highly developed art both in point of technic and in point of emotional delivery, an exceptionally artistic success.—Das Kleine Journal, Munich, November 24, 1912.

Hugo Kortschak is among those violinists whose virtues consist of virtuoso clan and instrumental brilliancy, enhanced by a remarkable degree of natural temperament.—Frankfort Zeitung, September 28, 1912. (Advertisement.)

#### MUSIC IN LOUISVILLE.

Louisville, Ky., April 11, 1913.

Musical matters are improving somewhat, inasmuch as the disastrous flood is subsiding in Louisville and vicinity. On the first three nights of this week, a creditable performance of Herbert's "Dolly Dollars" was given at Macauley's Theater by the Trinity Y. M. I. Musical Club. The principal characters were assumed by Frances Schranz Schmitt, Renetta Blasi, J. A. Hehemann, P. W. Hafer, John Hodapp and J. Hennessy. The performance was under the direction of Leo Schmitt, and was greatly enjoyed by three large audiences.

On Wednesday afternoon the music committee of the Woman's Club presented Walter Coleman Earnest in recital at the clubhouse. Mr. Earnest was formerly a resident of this city, but for several years has made his home in Pittsburgh, where he is popular as a church and oratorio singer, while he has numerous engagements in concert and recital through the East. His program was exceptionally well selected, being altogether in English. Compositions by Cadman, Wait, Herman Lohr, Elgar, Rummel and others of equal note, were sung with rare taste and intelligence. Mr. Earnest's voice is a tenor of unusual range and quality, and his vocal control makes his singing particularly acceptable to a critical audience. His high notes are especially remarkable, and the pianissimo effects in songs such as "The Fairy Pipers," by Brewer, and "The Rider of the Forest," by Bullock, were most artistic. His accompaniments were played by Mrs. New-

ton Crawford with that sympathy and understanding which always characterizes her work.

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Lillian J. Smith, principal of vocal music in Caldwell College, gave a recital at the College on Friday night with a program of classic and modern songs. Schubert, Bizet, Woodman, Saar, Del Riego, Bendix, Edgar Stillman Kelly, Liza Lehmann and others were represented, and Mrs. Smith's exquisite soprano voice did full justice to her selections. A feature which makes this singer's work particularly enjoyable is her perfect enunciation. Mrs. Smith was accompanied by Gladys Tasmin Shailer, the pianist of the college.

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An orchestra has been organized in Louisville under the direction of Albert Marzian. Three performances are to be given this spring, and the intention is, at present, to make this a permanent institution. Mr. Marzian is well equipped for the position, having received a fine musical education in his native country, Russia, and also in other parts of Europe. The orchestra begins its career under favorable circumstances, the entire expenses of three performances being already provided for. K. W. D.

#### Sammarco Wins Western Ovations.

Mario Sammarco, the noted Sicilian baritone of the Chicago Grand Opera Company, was heartily received in the Far West, where this organization recently toured.

Several enthusiastic press tributes to Signor Sammarco, culled from Texas and California papers, are herewith reproduced:

##### AS TONIO IN "PAGLIACCI."

Tonio, the clown, was portrayed by Mario Sammarco, who has a truly wonderful voice which was displayed to its best advantage in the magnificent solo rendered at the beginning of the opera.—Dallas Texas, News.

##### SAMMARCO AS STAR.

When Mario Sammarco appeared to sing the famous prologue to "Pagliacci," the audience immediately settled back in happy expectancy. The mellow and pervasive baritone reached out and struck congenial chords in the bosoms of many who, although they may not have known a word of the language, well understood the tale, and promptly responded to the motif of the singer. . . . The pictured fiction was made richly vocal by the soothing intercession of Sammarco's ever compelling baritone.—Dallas, Texas, Times Record.

##### AS RIGOLETTO SAMMARCO IS SUPERB.

The Rigoletto was Mario Sammarco, a splendidly tragic baritone, and an actor of high ability. In the moving pathos of his position in the third act, Sammarco dominated the large audience by his thorough artistic capacity both as a singer and histrion.—Los Angeles, Cal., Examiner.

Sammarco, baritone, of Rigoletto fame, was heard in the title role. Sammarco has a deep-toned, flexible voice, sensitively alive to its opportunities. He has mental actuality; he understands esthetic phrasing; he applies brains to his vocal attempts, and turns them into realistic results.

This great singer has dramatic talents, which he does not use, although he shows that he has a superabundance to draw from. He gives a true Rigoletto in the moments of climax.—Los Angeles Tribune.

Rigoletto, impersonated by Mario Sammarco, in a new manner of much convincing histrionic ability, was sung ably.—Los Angeles Daily Times.

In the title role Mario Sammarco scored a decided success, imbuing the difficult part of Rigoletto, the hunchback jester, with the hateful revenge, and the poignant pathos it requires.

Sammarco is a great artist who uses his rich sonorous baritone with fine discrimination and intelligence and a telling dramatic force in which there always seems to be vocal power held in reserve.—Los Angeles Express.

Sammarco brings a beautiful voice, superb acting and great brains to the part of Rigoletto. And while he acts with more restraint than sometimes is given to the part, his intelligence makes every motion tell.—Los Angeles Record. (Advertisement.)

#### Iowa's Third May Music Festival

May 22, 1913, marks the centenary of Richard Wagner's birth, so it is fitting that the third festival given by the Cedar Rapids (Ia.) Choral Union should begin its three days of music with a Wagnerian program on that date. The notable success of the last two festivals has created a demand for music of the highest type with a symphony orchestra and large chorus.

The Minneapolis Orchestra, Emil Oberhoffer, conductor, has been engaged to assist the chorus at each of the five concerts.

The long list of soloists includes Marie Rappold, of the Metropolitan Opera Company; Madame Gerville-Reache, of the Chicago Grand Opera Company; Luella Childs Ohrman, Mary Ann Kaufman, Barbara Wait, Joseph Schenke, Arthur Middleton, and Richard Czerwonsky (violinist), Cornelius van Vliet (celist) and Henry J. Williams (harpist).

The Choral Union, consisting of two hundred voices, assisted by a chorus of two hundred children, is directed by Earle G. Killeen, a young conductor, under whom the organization is making rapid strides.



## MUSIC IN BUFFALO.

Bell, North 1445 J.  
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Buffalo, N. Y., April 10, 1913

Tina Lerner, the Russian pianist, held a large audience under a magnetic spell on Tuesday, April 1, at the Twentieth Century Club. The concert was under the joint auspices of the Twentieth Century Club and the Chromatic Club. Miss Lerner's playing was a marvel of delicacy. Added to this was a charm of interpretation, a wonderful speed and a personality so winning that the concert was one long to be remembered.

George F. Schimmel has written the words and music of a song entitled "Mother Love." It has been received with great favor and given highly complimentary notices. It is hoped that Mr. Schimmel will continue his musical writing as he seems to possess a gift which only needs development.

Another Buffalo musician who has been meeting with unusual success in his composition work is Alfred Wooler, the choir director and tenor soloist of the Richmond Avenue Methodist Episcopal Church. Mr. Wooler has over 200 songs and anthems with the leading publishers.

Anticipation, which had been aroused by the announcement that Leopold Godowsky, the eminent pianist, was to appear in concert with the Cincinnati Symphony Orchestra, was fully satisfied by the marvelous performance on March 20, at Elmwood Music Hall. Mr. Godowsky played the fourth concerto in G major, by Beethoven; andante spianato and polonaise, op. 22, by Chopin. The orchestra did some of the finest work heard here this season, Dr. Kunwald creating a great impression by his forceful and artistic interpretations. He was recalled at the close of the concert, an unusual thing with a Buffalo audience.

Mary Ward Prentiss has been engaged as the contralto of the quartet at St. Paul's Episcopal Church. Mrs. Prentiss recently returned from two years' study abroad.

On Saturday, March 15, Lillian Hawley, one of Buffalo's most talented young pianists, gave a recital at the Twentieth Century Club. Mrs. McLeod was Miss Hawley's Buffalo teacher and has reason to feel proud of her success. By her additional two years' study abroad Miss Hawley has fulfilled the promise of her earlier work and grown in artistic breadth. Her playing gave unalloyed pleasure.

The Rubinstein Club, of which Mrs. Gilbert Brown Rathfon is the director, has joined the National Federation of Music Clubs, this being the only club in the city so associated. To the first of the biennial meetings, which will be held at Chicago this month, Mrs. Rathfon and Mrs. Wiseman will be sent as delegates. The club desires to establish a fund to assist struggling music students, and has planned to give a number of entertainments in the furtherance of this design.

The Clef Club, under the direction of Alfred Jury, gave a splendid concert at Elmwood Music Hall on Thursday, April 3. The concert was one of the most successful ever given by this excellent organization. Buffalo takes great pride in owning a chorus which has few peers on this continent. It sings with remarkable unity and with a fine regard for artistic effect. Two numbers which stood out on account of their excellent rendition were Gounod's "Oh, Divine Redeemer" and "Sleep, Little Baby of Mine," by Dence, the latter sung by the women's section. Florence Mulford was the assisting soloist. She possesses a well schooled, rich contralto voice of good range, and was heard with pleasure in songs by Saint-Saëns, Lassen, Tchaikowsky, Hildach, Arditi, Homer and MacDowell.

The Buffalo Saengerbund, under the direction of Dr. Carl Winning, gave the last concert of the sixtieth season on Monday, April 7, at Elmwood Music Hall. Although the street car strike made it difficult for many to get to the concert, there was, however, a large and appreciative audience. Among the numbers was "Saengergruss," a composition by Dr. Winning. Ellison Van Hoose, tenor, was the soloist. It is a number of years since Mr. Van Hoose has been heard here, and he was listened to with interest. His voice retains its lovely, sympathetic quality and is controlled with intelligence.

CORA J. TAYLOR.

## Prominent Artists at Texas Saengerfest.

Great interest centers around the "Great Saengerfest of the German Singing Organizations of Texas," which is to take place at Houston on May 4, 5 and 6. Marie Rappold and Carl Schlegel will be the principal artists, and the St. Louis Symphony Orchestra will take part. The festival will be under the direction of Arthur Claasson, of New York and Brooklyn. Mr. Claasson conducted the musical festival at San Francisco, Cal., about two years ago, with his usual success.

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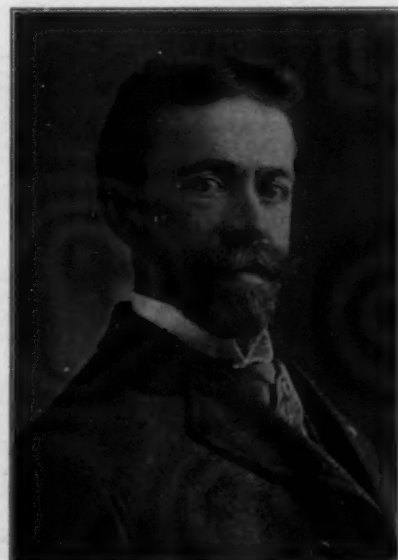
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## PHILADELPHIA

Philadelphia, Pa., April 13, 1913.  
When Leopold Stokowski laid aside his baton at the close of a magnificent interpretation of "Les Preludes" last Saturday evening, he formally closed the thirteenth season of the Philadelphia Orchestra and his first season as its conductor. Coming here absolutely unknown to the large majority of the patrons of the Philadelphia Orchestra, despite his large European and Western reputation, Stokowski has, in six short months, established for himself in social and musical circles an enviable position; he has taken a group of splendid instrumentalists and welded them into an orchestra which can hold its own with any, and as conductor and leader he has more than satisfied the stringent demands of players, management and audience alike. He brought to Philadelphia a sound musical scholarship and natural musical instincts of the rarest sort. It



PERLEY DUNN ALDRICH,  
Teacher of singing, Philadelphia.

was to these things, exhibited in a series of programs of unusual range and variety that the unqualified success of his first season must be mainly attributed. If one may essay, however, a more detailed analysis of so versatile an art, it would seem that it might be found in the very program which Stokowski presented Saturday night. The three significant numbers of the program were the "Meistersinger" overture, the fifth Beethoven symphony, and the Sibelius "Valse Triste." Wagner and Beethoven appear frequently on the Stokowski programs and they are always well done. Brahms has also come to the fore this season—and for the same reason. It is Stokowski's big intellectual manner of interpretation (the thing which has made him great in the works of the two latter composers) which has probably done more than any other single element to make him such a conductor par excellence.

More than two persons were compelled to sit on the stage of the Academy of Music last Wednesday evening to hear Yaaye and Leopold Godowsky. Together and separately these two master instrumentalists played in inimitable fashion. Their offerings were received on this, their second appearance here this season, with undiminished enthusiasm. The program follows:

Sonata in A major (dedicated to Mr. Yaaye) ..... César Franck  
Mr. Yaaye and Mr. Godowsky.  
Ballade, G minor ..... Chopin  
Andante Splanato and Polonaise, op. 22 ..... Chopin  
Mr. Godowsky.  
Poeme (dedicated to Mr. Yaaye) ..... Chausson  
Havannaise ..... Saint-Saëns  
Mr. Yaaye.  
Kreutzer Sonata, op. 47 ..... Beethoven  
Mr. Yaaye and Mr. Godowsky.

At the Coombs Conservatory of Music last evening, a large and well pleased audience attended the violin recital given by Paul Carpenter, a pupil of Schradieck. Assisted by Nellie Wilkinson, the young artist appeared in the following program: Sonata in D, Pietro Nardini; concerto, andante, Mendelssohn; scherzo tarantelle, Wieniawski; "Bohemienne," Vieuxtemps; "Concerto Militaire," Lipinski.

The Sternberg School of Music was host at a private recital given by Annetta Persing and Annetta Barron, assisted by Elma C. Bartram, last Thursday evening. Both performers showed finely developed artistic methods in the following program:

Sonata, op. 2, No. 2 (allegro vivace) ..... Beethoven  
Miss Barron.

Sonata, op. 28 (andante and rondo) ..... Beethoven  
Miss Persing.  
Courante in E flat ..... Dreysschok  
Miss Barron.  
Vocal solo, On Jhelum River ..... Finden  
Miss Bartram.  
Etude, op. 25, No. 1 ..... Chopin  
Miss Persing.  
Mazurka, op. 6, No. 1 ..... Chopin  
Miss Barron.  
Harmonies du soir ..... Pachulaki  
Miss Persing.  
Vocal solo, Love Hath Wings ..... Rogers  
Miss Bartram.  
La source ..... Leschetizky  
Miss Persing.  
Concert Etude, op. 103 ..... Sternberg  
Miss Barron.

Emily Stuart Kellog, well known in local musical circles through her numerous appearances with the Philadelphia Orchestra, the Choral Society, the Eurydice Chorus and the Fellowship Club, appeared in five groups of songs at Witherspoon Hall last Tuesday evening. Hardly could Mrs. Kellog have chosen a program which would have shown her well developed voice to better advantage. Possessing the true contralto quality throughout, Mrs. Kellog experiences no difficulty in mounting to B flat in alt. Able accompaniment was furnished by Clarence K. Bawden. The program was as follows:

Ich stand im dunklen Traumen ..... Clara Schumann  
Es blinkt der Thau ..... Rubinstein  
Lasst mich ruhen ..... Liszt  
Frühlingsnacht ..... Schumann  
Sur l'Eau ..... Hübner  
Nell ..... Fauré  
Ah! la belle Menotte ..... Luckstone  
Il Neige ..... Bemberg  
Le Gondolier ..... Bruggi  
Le Violette ..... Scarlatti  
Good Night ..... Rubinstein  
Autumn Song ..... Gilchrist  
O Happy Bird ..... Saar  
Befreit ..... R. Strauss  
Chanson Sarrazine ..... Joncieres  
Vive amour qui reve embrase et fuit ..... Massenet  
Lilacs ..... Rachmaninoff  
Shouggie Shou, My Bairie ..... Henschel  
The Star ..... Rogers  
Flower Rain ..... Schneider

Edna Harwood Baugher, soprano, and Robert Armbruster, pianist, will appear in recital in Witherspoon Hall, Thursday evening, April 24. They will be assisted by Anna G. Baugher and F. Avery Jones.

Mildred Faas, assisted by Ellis Clarke Hammann, will appear in recital at Witherspoon Hall on Friday evening, April 18.

On Thursday evening, Elena Gerhardt will make her final appearance here for this season in a private recital at Witherspoon Hall, under the auspices of the Y. M. H. A. H. P. QUICKSELL.

### Francis MacLennan in "Madame Butterfly."

One of the roles in which Francis MacLennan is starred most frequently at the Berlin Royal Opera is that of Pinkerton in "Madame Butterfly." He never fails to arouse the greatest enthusiasm when he appears in this opera. Appended are press notices, among others, which go to prove that his success with this role dates from his first appearance in it, in Berlin:

Our newly engaged tenor, Mr. MacLennan, who took the part of Pinkerton and sang in German this time, gave a fine vocal rendering, and acted with vim and much dramatic expressiveness.—Die Post, Berlin, September 28, 1907.

Mr. MacLennan, for whom we can but congratulate the Royal Opera, was even better as Pinkerton than as Turiddu. He has complete artistic control over his glorious vocal gifts, and his mastery of the German language is surprising, as he has been only three months in the country.—National Zeitung, Berlin, September 28, 1907.

Francis MacLennan was able to give full rein to his noble, glorious tenor voice.—Volkzeitung, Berlin, September 28, 1907.

The chief interest was centered in Francis MacLennan, of New York. His choice undoubtedly was a happy one. Even though his debut as Turiddu does not permit of a definite decision as to the range of his ability, yet the impression he called forth was a most favorable one, and the public was not backward in showing him this. The artist's voice is a warm, passionate tenor of noble breadth, seconded by a spirited histrionic demeanor.—Germania, Berlin, September 27, 1907.

"Madame Butterfly," Berlin Royal Opera House: Mr. MacLennan played the part of Pinkerton as it should be played, and gave full scope to his powerful tenor voice.—Berliner Lokalanzeiger, Berlin, September 28, 1907.

Our new tenor, Francis MacLennan, sang and acted the part of Lieutenant Pinkerton with much verve and convincing sincerity.—Berliner Abendpost, September 29, 1907.

Berlin Press Club Fête: Several members of our Royal Opera then excelled in song. Mr. MacLennan was first and rendered an aria from "Aida" in the virile, admirable manner peculiar to him.—Norddeutsche Allgemeine Zeitung, Berlin, November 19, 1907. (Advertisement.)



## LOS ANGELES

Los Angeles, Cal., April 4, 1913.

The past week has not been as crowded as the previous ones, but some interesting programs have been given. The biggest attraction was Josef Lhevinne, the noted Russian pianist, whom L. E. Behymer presented in recital Tuesday evening as the fifth event of the second series of his Philharmonic Course. Nothing new can be said of Lhevinne notwithstanding he is unique in his great restraint that, at the same time, never lacks warmth. The singing quality is unsurpassed. A musician once said to me: "Any one can acquire a certain amount of technique if he practises ten hours a day for ten years, but it takes an artist to play a melody." All of which came back to me when I heard Lhevinne with redoubled force. Nothing could be conceived more absolutely vocal than the melody of Mendelssohn's "On Wings of Song," played as an encore. Never is his tone sacrificed for effect. Every note is a jewel, and the variety of color is dazzling. The perfect artistry of the man and the program roused an enthusiasm that found vent in repeated recalls. This is Josef Lhevinne's third visit to Los Angeles and each time he adds many to his list of admirers. He is to appear with the orchestra this week, which will give an opportunity to hear another phase of his art.

The People's Orchestra concert last Sunday presented for the first time the new People's Chorus in concert, and it was a distinct success. After four or five rehearsals only, a chorus of 150 or more singers gave a more than creditable rendition of "Hail, Bright Abode," from "Tannhäuser," and an excerpt from "Lohengrin," beginning with the "King's Prayer," sung by Anthony Carlson in splendid bass voice and finished style, a quartet composed of Helen B. Cooper, soprano; Grace C. Elliot, contralto; G. Haydn Jones, tenor, and Fred McPherson, baritone, and closing with full chorus and orchestra. Maestro Lebegott proved himself a chorus director as well as an orchestra conductor. But that was no surprise, for a man who has conducted grand opera successfully can meet any demand made in that line. The chorus sang true to pitch, with certain attack and good dynamics. It is the nucleus of a great choral body if the singers respond as they should and support it. Beside the "Puck" (comedy overture) of Gustave Strube, which opened the program, and the "Dance of the Hours" ("Gioconda"), which closed it brilliantly, there were two other unusual and interesting numbers. The Mozart concerto for clarinet, played by J. Raimondi, a member of the orchestra, was a memorable treat. It was music pure and undefiled in the best Mozartian strain, and was interpreted by both soloist and orchestra in a flawless manner. The entire number was unalloyed joy and made one wonder why the clarinet is not more often heard as a solo instrument. The audience went well nigh wild, not waiting for the movements to finish before applauding. As an encore, Mr. Raimondi played Saint-Saëns' "Swan Song." The other number attracting special attention was Adolf Tandler's compositions—a double number. The first was a daring and forbidden treading upon the traditions of composition—a dance in consecutive fifths for woodwinds alone, and because of the forbidden consecutive fifths he named it "Prohibited Music." It is clever and he has made of the monotony a really interesting experiment. But it is likely to remain that, for it is too abnormal to touch the public. The second one, however ("Vision of Nymphs"), seems certain to be popular, if not interesting as a novelty. It is a dance for strings and is in reality ballet music of the highest order. It is graceful and poetical in the extreme, with irresistible rhythmic and melodic charm. It had to be repeated, and Mr. Tandler was applauded to the echo.

The Orpheus Club gave its second concert Monday evening and all reports were most complimentary to soloists, club and Director Dupuy. I did not hear it. Following is the program:

Bubbles.....	J. Louis Von Der Mehden
The Ode to the Forest.....	The Club.
Incidental Quartet: Messrs. Tallman, Emerson, Hatch, Campbell.	Laurent de Rille
Ritournelle.....	The Club.
Blind Girl's Song (from La Gioconda).....	Chaminade
Love's Lullaby.....	Mrs. B. Buckner Ringo.
Gefunden.....	Mr. D'Ooge.
Song of May.....	Willy Von Moellendorf
March, Onward.....	The Club.
Ich grolle Nicht.....	Schumann
Boot and Saddle.....	James H. Rogers
The Hen and the Carp.....	Mr. D'Ooge.
Frühlingstnacht.....	The Club.
A Dream.....	Schumann
	Grieg

Oh, for the Breath of the Morning.....  
Mrs. B. Buckner Ringo.  
Now the Night in Starlit Splendor.....Donizetti

L. E. Behymer has booked for early May Eugen Yaaye and Julia Culp, the Dutch lieder singer, who has captured the Eastern cities so completely this season. When artists on their first visit to America cross the continent to sing in California, we feel we have really become identified with the musical centers of the world. Next season's Philharmonic Course will include nearly every noted artist booked for America.

At least eight delegates leave Los Angeles this week for the biennial in Chicago. Among those going are Mr. and Mrs. Frank Colby, Mrs. W. H. Jamieson, Mrs. L. J. Selby, Frieda Peycke and a number of others. Mrs. Selby and Miss Peycke will appear on the programs. Mrs. Selby will sing a group of Mrs. Jamieson's songs and Miss Peycke will give a group of her own compositions. Miss Peycke will also do some concertizing before returning.

JANE CATHERWOOD.

### Recital a Rare Display of Skill.

Nina Dimitrieff, the Russian soprano, has been scoring a series of successes this season. Although handicapped on her Western trip by the flood and cyclone which forced her to cancel several of her engagements, she has been heard before large and enthusiastic audiences wherever she has appeared. Her warm, rich voice has won for her many admirers, and her singing is always a source of great delight.

Madame Dimitrieff will be heard on May 1 at Albany, N. Y., at the Verdi festival there, and at Lansing, Mich., on May 22, where she will also appear at a festival.

The following press criticisms tell of Madame Dimitrieff's recent successes:

A splendid audience greeted the gifted artist in Normal Chapel last Wednesday evening, including some seventy-five from Dunkirk. All were pleased with the handsome vocalist. The program was varied, being arranged in four parts, Russian, French, German and English, respectively. She is a daughter of a famous Russian general; her grand opera work has made her a favorite wherever she has been heard. . . . Madame Dimitrieff was at her best in English and she was generous in encores. One of her Russian songs, title "Hopak," by Moussorgsky, is in minor strains, with a wild rhythm which suggests the gallop of the Cossacks across their native steppes. It was a novelty.—Fredonia (N. Y.) Censor, February 5, 1913.

Two interesting novelties marked the joint recital by Nina Dimitrieff, soprano, and Boris Hambourg, cellist, in the third Union Entertainment Series last night at the Men's Gymnasium. . . . With rare artistic courage Madame Dimitrieff presented several examples of the Russian modernists. These remarkable departures from the conventional and the splendid skill of the artists made new musical history for Indiana University.

Madame Dimitrieff sang with an enunciation that was clear and distinct, even in Russian. Her voice seemed to be rather evenly developed through its entire range.—Indiana Student Bloomington, Ind., January 22, 1913. (Advertisement.)

### Inez Barbour's Successes.

Inez Barbour, the well known soprano, has enjoyed a very successful season. Some of her most important engagements have been as follows: October 27, at Passaic, N. J.; December 3, with the Apollo Club, in Brooklyn, N. Y.; January 8, at Brown University, Providence, R. I.; January 11, at Harvard University, Cambridge, Mass.; January 16, 17, in concerts at New Castle, Pa.; January 21, at Yale University, New Haven, Conn.; February 6, concert at Dobbs Ferry, N. Y.; February 8, at Princeton, N. J.; March 12, concert at Granville, N. Y.; March 28, with the New York Oratorio Society, New York City; April 17, New York Athletic Club, New York City.

Miss Barbour will be heard in the near future at the following places: April 24, at Buffalo, N. Y.; April 29, at Cleveland, Ohio; May 1, 2, at New Castle, Pa.; May 7, at Washington, D. C.; May 19, at Bradford, Pa., and on May 20, at Olean, N. Y.

Following these engagements Miss Barbour will tour with the Chicago Symphony Orchestra during the first week in June. In July she will sing at festivals in Knoxville, Tenn., and Mounteagle, Tenn. Miss Barbour has received a flattering offer for twenty concerts throughout Germany from Norbert Salter, the Berlin manager. She returned to the United States early this season, after having studied in Berlin and Paris.

### Charles W. Clark Sings in Paris.

Charles W. Clark, the distinguished baritone, sang the following numbers at a reception given at his Paris studio, 12 rue Leonard de Vinci, on Sunday, April 6:

Invitation au voyage.....	Duparc
Extase.....	Duparc
Traum durch die Dämmerung.....	Strauss
Die Abloesung.....	Holländer
A Fragment.....	Hartmann
A Child's Grace.....	Hartmann
A Fool's Soliloquy.....	Campbell-Tipton



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The World's Best Piano

FOUNDED JANUARY, 1880

ESTABLISHED  
BY  
MARC A. BLUMENBERGPUBLISHED  
EVERY WEDNESDAY  
BY THE**MUSICAL COURIER COMPANY**

Incorporated under the laws of the State of New York  
**LOUIS BLUMENBERG, President**  
**ALVIN L. SCHMOEGER, Sec. and Treas.**  
 437 Fifth Ave., S. E. Cor. 39th St., New York  
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NEW YORK, WEDNESDAY, APRIL 23, 1913.

No. 1726

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 THE MUSICAL COURIER is for sale on the principal newspapers in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

**SUBSCRIPTIONS: Including Delivery**

Invariably in Advance.  
 United States ..... \$5.00  
 Canada ..... \$6.00  
 Great Britain ..... £1 5s. Austria ..... 30 kr.  
 France ..... \$1.25 fr. Italy ..... \$1.25 fr.  
 Germany ..... 25 m. Russia ..... 12 r.  
 Entered at the New York Post Office as Second Class Matter.  
 Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

**Rates of Advertising and Directions**

On Advertising pages, which have four columns to the page, \$300 a single column inch, a year.  
 On reading pages, having three columns to a page, \$400 an inch, a year.  
 Reprints, business notices, etc., at \$1 a line. Broken lines counted as full lines. Headings counted as two lines per heading.  
 Full page advertisements, \$400 per issue.  
 Column advertisements, \$150 per issue.  
 Preferred position subject to increased prices.  
 All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.  
 Advertisements for the current week must be handed in by 2 P. M. Saturday.  
 All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.  
 American News Company, New York, General Distributing Agents.  
 Western News Company, Chicago, Western Distributing Agents.  
 New England News Company, Eastern Distributing Agents.

**THE MUSICAL COURIER EXTRA**  
 Published Every Saturday During the Year  
 GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
 SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
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"PARSIFAL" was scheduled to be given in Zürich, Switzerland, April 13, 20 and 27.

MUSICIANS—that is, the lucky ones—are beginning to mobilize for their annual trip to Europe.

WANTED—The reason why concert and theatrical managers say they "present" things for which they charge.

COVENT GARDEN opened its annual spring opera season last Monday evening before the customary large and brilliant audience.

To paraphrase a certain epigrammatist of ancient days, if opera in English has any more victories like the last few, the cause will be lost forever.

JUST as THE MUSICAL COURIER goes to press the news is received that Henry Schmitt, concertmaster of the New York Philharmonic Society, has resigned from that position.

FIFTY years old is the Musical Mutual Protective Union of the American Federation of Musicians. It was organized in 1863, with about 200 members, now increased to over 5,000.

BOSTON is to hear more Wagner opera next year and less French opera. Italian opera is to hold its own, however. The French music publishers should take lessons from their Italian rivals in Milan.

LAST but by no means least, operatically speaking, "Aida" closed the Metropolitan Opera season last Saturday evening, April 19. The house will reopen November 17 for a session of twenty-three weeks.

THE large orchestra which has been in use at the Hippodrome is to be reduced considerably, and in the place of the absent musicians there will be an organ with which to make up the orchestral balance and tonal volume.

"THE German critics not only do not like Puccini's music in 'The Girl of the Golden West,' but the story itself strikes them as 'a clumsy mixture of brutality and sentimentality.' 'How exalted, in comparison, is even the 'Tosca' text,' exclaims Hugo Rasch, in the Allgemeine Musik-Zeitung, after hearing the opera in Berlin. Puccini, he thinks, has been steadily going down hill, and the end of the last act represents low tide in his activity, while the action in this scene is 'an insult to any even half-cultivated audience.'"

AFTER the manner in which Toscanini, Campanini and Polacco have conducted German and French opera here of recent years—to say nothing of Toscanini's latest achievements in German symphonic music—the respect of the musical world for Italian wielders of the baton has increased a hundredfold. Signor Polacco, by the way, sailed for Europe last Saturday, but will return to the Metropolitan Opera next season. His record there this winter was an unequivocally brilliant one. He established his position in New York as a leader mentally and musically authoritative, and as an artist of rare tact, taste and singularly fine tonal sensibilities.

BERLIN's street ordinances have been made very severe of late, one of the clauses reading: "Whoever in defiance of law and order shall cause a disturbance of the peace or perpetrate a public nuisance is punishable by a fine up to a hundred and fifty marks (\$35.70), or confinement." That applies not only to the unlicensed playing of street music, but also to all cases where "played in buildings, it can be heard in the streets." The new law requires that "when music is played or sung in rooms which connect with streets, the windows and doors of the rooms must be kept tightly closed! No loud singing, whistling or hurraing, and no bell ringing (except the jingle of sleigh bells) is allowed in the streets."

If the Berlin law could be made to apply also to automobile horns and whistles of the shrieking, calliope and chattering variety, the dweller in the German capital might well be envied by those much tried citizens of New York who have no iron ear drums and steel cable nerves.

CONTRIBUTED musical news from Cairo, Egypt: "This has been a season of great musical activity in Cairo. Mark Hambourg has given four piano recitals, his programs including Schumann's fantasia, Beethoven's sonata 'Appassionata,' etc. Wagner's 'Siegfried' was produced at the Opera on March 6. M. Saint-Saëns has been the guest, for some weeks, of Prince Mohammed Ali, brother of the Khedive, at his palace, where the distinguished composer has worked at his new composition, 'The Promised Land.' Twelve classical concerts, given by an orchestra of seventy performers, under the baton of Signor Tosi-Orsini, have been held at Heliopolis, the magnificent new suburb of Cairo. A concert of Russian music, including works by Glinka, Borodin, Rimsky-Korsakoff, Dargomyzsky and Tchaikowsky, was especially noteworthy."

IN an English newspaper one reads that "ten thousand people are earning their livelihood in Great Britain as pianists in picture palaces." Is that a plaint or a boast? Pianists! Fine pianists, indeed! Most of them, we warrant, unable to finger the E flat minor scale and to define the difference between a mordent and a glissando. If the ability to jingle on the keyboard by ear a few dozen popular tunes of the day constitutes a pianist, then what, in the name of Abt Vogler, shall we call Leopold Godowsky, Ferruccio Busoni, Ossip Gabrilowitsch, Emil Sauer and the other towering exponents of piano art? "Piano pounders" would be a good name for the thumpers who grind out the picture palace music without feeling or fancy. Heaven only knows how many of them there are in this country. We dare not stop to compute. Most of them constitute half of an orchestra, of which the other half is a—drum! Can England duplicate that?

THE so-called art of the cubists has had very many more press notices than its merits warrant. We are quite content to let the famous Sargeant settle the matter for us: "I am absolutely skeptical as to their having any claim whatever to being works of art." Then why are these neurotic productions of recrudescence barbarism given so much space in the news of the day? Only because they are abnormal and unnatural. If they were great and magnificent works of art like the brown pictures of Rembrandt and the gray portraits of Velasquez they would be unrecognized by the general public for many years. But the most insignificant painter, whose technic and imagination alike were unable to fashion a Venus rising from the foam, could get an instant notoriety by hacking his model to pieces with a cheese knife and plastering the ceiling with her gore. Such is the art and ephemeral renown of the cubists. We should never have mentioned them if a certain François Picabia had not been credited by the New York Sunday World with a lot of pseudo psychology about the meaning of the meaningless and the sense of the senseless. Music had to be dragged in by the hair of her head to do duty as a parallel example. We protest. We musicians have been called unbusinesslike, visionary, impractical, impulsive, insane even. But to have our art thrown into the cubist garbage can and dumped on the common scrap heap with broken lines, fragmentary circles, shattered angles, cracked parallelograms, flat pyramids, and bent oblongs is much too much. In the words of Artemus Ward, it is on account of the muchness that we object. Let the cubing cubist cube a cubic cubeb in his cuboid Cuban cubicle, but leave to music the soothing of the savage breast.



# OPERA IN NEW YORK

Official figures from the Metropolitan Opera House give an idea of the activities at that institution during the season just ended. There were 152 performances of thirty-six operas—eighty-six in Italian, fifty-four in German, sixteen in French, and five in English. This includes thirteen double bills and two benefit performances in each of which four acts of different operas were given. The double bills were: "Cavalleria Rusticana" and "Pagliacci," four; "Haensel und Gretel" and "Pagliacci," two; "Secret of Suzanne" and "Pagliacci," three; "Secret of Suzanne" and "Boheme," one; "Haensel und Gretel" and "Coppelia," one; "Madame Butterfly" and "Coppelia," one; and "Haensel und Gretel" and "Cavalleria Rusticana," one.

Tabulated statistically, the Metropolitan repertory for the season of 1912-13 looks as follows:

## OPERAS IN ITALIAN.

### VERDI.

Aida .....	5
Rigoletto .....	1
Trovatore .....	4
La Traviata .....	3
Otello .....	3
.....	16

### PUCCHINI.

Boheme .....	6
Madama Butterfly .....	8
Tosca .....	5
Girl of the Golden West .....	4
Manon Lescaut .....	5
.....	28

### PONCHIELLI.

Gioconda .....	5
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### WOLF-FERRARI.

Le Donne Curiose .....	3
Secret of Suzanne .....	4
.....	7

### LEONCAVALLO.

Pagliacci .....	9
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### MASCAGNI.

Cavalleria Rusticana .....	5
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### GLUCK.

Orfeo ed Euridice .....	2
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### DONIZETTI.

Don Pasquale .....	2
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### MOUSSORGSKY.

Boris Godunoff .....	4
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### MEYERBEER.

Huguenots .....	5
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### ROSSINI.

Barbiere di Siviglia .....	3
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## OPERAS IN GERMAN.

### WAGNER.

Tristan und Isolde .....	5
Lohengrin .....	3
Walküre .....	6
Tannhäuser .....	6
Meistersinger .....	5
Götterdämmerung .....	4
Siegfried .....	2
Parsifal .....	3
Rheingold .....	1
.....	35

### HUMPERDINCK.

Haensel und Gretel .....	4
Koenigskinder .....	6
.....	10

### MOZART.

Magic Flute .....	9
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## OPERAS IN FRENCH.

### MASSENET.

Manon .....	5
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### GOUNOD.

Faust .....	4
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### OFFENBACH.

Les Contes d'Hoffmann .....	7
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## OPERA IN ENGLISH.

### DAMBOSCH.

Cyrano .....	5
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In Brooklyn, the Metropolitan Opera forces gave fourteen performances of these operas: "Rigoletto," "Boheme," "Aida," "Tannhäuser," "Trovatore," "Cavalleria Rusticana," "Pagliacci," "Walküre," "Orfeo ed Euridice," "Madame Butterfly," "Meistersinger," "Tales of Hoffmann," "Traviata," "Tosca," "Lohengrin." There was one double bill of "Cavalleria Rusticana" and "Pagliacci."

Philadelphia heard ten operas given by the Metropolitan singers: "Tannhäuser," "Madame Butterfly," "Boheme," "Meistersinger," "Tosca," "Gioconda," "Magic Flute," "Orfeo ed Euridice," "Manon" and "Huguenots."

In Albany, Tuesday evening, April 15, the Metropolitan organization gave "Haensel and Gretel" and "Pagliacci."

Very little insight into public musical taste is gained by a survey over the list of operas produced at the Metropolitan during the season just past, for they consist of the repertory made familiar in former years, and still in vogue not because of the specific demand for those works, but chiefly owing to the circumstance that there are no others to take their place. New Wagners and Verdis do not spring up every few seasons—no, not even new Puccinis and Humperdincks. Besides the composers just named, the others represented in this season's list at the Metropolitan were Ponchielli, Leoncavallo, Mascagni, Gounod, Mozart, Wolf-Ferrari, Gluck, Meyerbeer, Offenbach, Massenet, Damrosch, Moussorgsky and Donizetti. It appears from the schedule that the works given most often were "Pagliacci" and "The Magic Flute," with nine performances each. While one is willing to believe that "Pagliacci" (especially when Caruso sings his favorite role of Canio) really is in frequent demand on the part of the public, no amount of well meant argument could convince a sophisticated student of New York operatic conditions that the patrons of the Metropolitan hunger for the chaste Mozart work with its absurd and unprofitable libretto. Nor, for instance, is it to be assumed for a moment that because "Cyrano" was heard five times this season it holds as strong a place in popular affection as the other works which had a quintet of performances, like "Aida," "Cavalleria Rusticana," "Manon" (Massenet), "Meistersinger," "Tristan und Isolde" and "Les Huguenots." Even "Faust" numbered only four hearings, in company with "Götterdämmerung," "Haensel und Gretel" and "Trovatore," while poor old "Lohengrin," "Otello," "Traviata" and "Parsifal" had to content themselves with three, and "Siegfried" and "Orfeo," forsooth, with two. "Rheingold" and "Rigoletto" come limping after with only one. Throwing out mere figures, therefore, it does not follow that "Cyrano" is two and one-half times as popular as "Siegfried." A lobby lounge explained the situation by saying that the Metropolitan management hurried "Cyrano" through five performances both in order to recoup expenses and to get the work out of the way. That is not official information, and consequently should not be accepted unreservedly.

It is gratifying and amusing to note that nearly all the local daily papers of last Sunday praise Signor Gatti-Casazza's management for its tact, taste, sobriety and efficiency—gratifying because THE MUSICAL COURIER, through the late Marc A. Blumenberg, was first in the field with its recommendation of Giulio Gatti-Casazza to the Metropolitan board of directors before his name figured publicly as a candidate for the office he now holds, and amusing because the archives of this office contain newspaper files in which are abusive and defamatory articles about Gatti-Casazza, penned by the very writers who praised him last Sunday. They accused him of anti-German leanings, of personal intrigue,

of lack of disciplinary force, of ignorance, in short, of everything of which an operatic impresario should not be guilty. They predicted rack and ruin for the Metropolitan and bewailed tearfully its impending loss of prestige and patronage.

We must do the gentlemen who were so pessimistic the justice to say that they undoubtedly were sincere in their lamentations and diatribes, and were actuated only by the noblest and purest artistic motives. The same commentators are sincere when they now tacitly acknowledge that they were mistaken in their poor opinion of Gatti-Casazza, and in consequence their present tributes to his integrity and musical and managerial ability are to be regarded as being as honest and whole-souled as their former aspersions. It is a sign of superior character to acknowledge a mistake, and it is a sign of superior wisdom never to have made that mistake.

The only novelty in the opera statistics published by the dailies was Max Smith's contribution in the Press, which deals with the activities of the conductors at the Metropolitan. The Smith compilation has this aspect:

Here is a schedule showing the number of operas each of the six men who appeared in the orchestra pit conducted and the number of performances in which the services of each were employed:

Conductor.	Operas.	Performances.
Hertz .....	13	52
Polacco .....	10	43
Toscanini .....	11	40
Sturani .....	10	28
Morgenstern .....	3	3
Hagemann .....	1	1

This table, it should be explained, does not include the performances in Brooklyn, Philadelphia and Albany. It should be noted, also, that one of the three works in Morgenstern's column was only a single act of "Tannhäuser," the whole of which opera, on one occasion, he conducted in the neighboring borough.

The scores Alfred Hertz conducted in the Metropolitan Opera House during the course of the past season were "Tannhäuser," "Götterdämmerung," "Koenigskinder," "Zauberfloete," "Parsifal," "Haensel und Gretel," "Meistersinger," "Walküre," "Siegfried," "Rheingold," "Cyrano" and "Lohengrin."

Polacco's repertory comprised "Manon Lescaut," "Gioconda," "Cavalleria Rusticana," "Pagliacci," "The Girl of the Golden West," "La Boheme," "Aida," "The Secret of Suzanne," "The Huguenots" and "The Tales of Hoffmann." On one occasion in Philadelphia the young Italian maestro also had charge of "Orfeo."

In Toscanini's list were "Orfeo," "Madama Butterfly," "Tristan und Isolde," "Tosca," "Otello," "The Girl of the Golden West," "Manon," "Le Donne Curiose," "Aida," "Boris Godunoff" and "Don Pasquale."

Upon Giuseppe Sturani devolved the duty of waving his baton over "Madama Butterfly," "Faust," "Trovatore," "Pagliacci," "La Boheme," "The Barber of Seville," "Traviata," "Rigoletto," "Tosca" and "Aida."

As the German tenor department at the Metropolitan Opera House always has been insufficiently supplied with first-class singers, these suggestions, made by Pierre V. R. Key in the World, are worthy of attention on the part of the Metropolitan management:

On two occasions—when Enrico Caruso fell ill and was in each instance out of the casts for weeks—it was Riccardo Martin who did the Italian tenor's work as well as his own, and did it in admirable fashion. Here is an artist who has rare intelligence, who is an indefatigable worker and whose musicianship and understanding of operatic requirements make him a most valuable principle to such an organization as the Metropolitan. It is to be hoped that Mr. Martin will be heard next season as the King's Son in "Koenigskinder" and in such characters as Walther in "Die Meistersinger," as Lohengrin in the opera of that name, and in the role of Siegmund in "Walküre," all of them parts for which his equipment should be well suited.

THOSE short fortissimo thwacks audible at un-rhythmic intervals these afternoons represent what are known technically in baseball as "swats," or the impacts of bat and ball. To followers of the national game they sound sweeter than the grandest music of the best composers.

# Our Marc A. Blumenberg.

BY EUGENE E. SIMPSON.

The death of Marc A. Blumenberg has found also in Leipsic a host of manufacturers and musical acquaintances who sincerely regret his going, and especially the Leipsic correspondent of THE MUSICAL COURIER and THE MUSICAL COURIER EXTRA loses a sturdy friend and sympathetic adviser.

Since Mr. Blumenberg's taking up residence in Paris, in 1906, the European correspondents under him have had much better opportunity to know him, not alone in the closer details of the paper's business and news getting, but also in the very unusual cordiality and wealth of his social nature. Since the present re-establishment of the Leipsic office, in February, 1906, Mr. Blumenberg had been met in conference in Paris in July, 1906 and April, 1907, Baden Baden in August, 1908, Mayence, September, 1910, Leipsic in January and February, 1911, and January, 1913. A call to Homburg was missed in August, 1909, through delayed forwarding of a letter, and a meeting for August, 1911, was missed on account of Mr. Blumenberg's illness and consequent absence in the south of Europe.

Though Mr. Blumenberg was experiencing periods of great difficulty in breathing, while on his recent five day January visit with the Leipsic correspondent, here and at Düsseldorf and Cologne, those attacks were only of the duration of a couple of minutes each time he came from a warm room into the cold air. Notwithstanding his great distress and actual suffering at such times, he did not wish to consider himself ill, and his attitude had a good deal of justification in view of the amount of work he was cheerfully going through, and the many hours each day in which he was perfectly free from any health bother.

The Leipsic visit found him in his long-time cordial relation with Arthur and Mrs. Nikisch, both at their home and in a Thursday evening concert at the Gewandhaus. He greatly enjoyed having as his guests at dinner the distinguished young soprano, Aline Sanden and her husband, the dramatic writer, Otto Wilhelm Lange. Frederic Lamond and the womanly and delightful American pianist, Eleanor Spencer, found it convenient to be with him at lunch while here on their respective errands and stopping at his hotel. Mr. Blumenberg's life-long friend, Alvin Kranich, formerly of New York, came over from Naumburg for a few hours together.

Now those who thought they knew Mr. Blumenberg well, through much association with him in musical or piano-making interests, may have been still unaware of one of the richest features of his many sided nature. This was particularly true of those who did not know and feel with him in his great knowledge and enthusiastic love of painting and architecture. Two years ago his Leipsic visits had started the correspondent on a new observation and reading on painting, and at the recent visit Mr. Blumenberg not only piloted again in the Leipsic gallery, but he also did a great deal more.

On the claim that the correspondent had been good to him, he proposed that the sensationally rich Nemes collection at Düsseldorf be visited together on his way back to Paris, and it was to be at his expense, as usual. In the two or three hours then spent together at the Düsseldorf gallery, it was not possible to estimate which was the greatest source of pleasure, to see the paintings for one's self, to have Mr. Blumenberg's vast knowledge and ready discussions on them, or to observe the deep joy with which he himself reveled in them. There seemed nothing of ill health about him, and the dinner which followed was relished as by a well

man. But at the Düsseldorf station for Cologne, and the Cologne station for his Paris train, he had again the brief minutes of great pain, when he had to stop and wait for relief before he could speak. Before his train left for Paris he was at perfect ease again, and the farewell was said with no thought of a last meeting. Numerous letters on business and quasi-personal matters were exchanged since then, and the last was dated Paris, March 21, six days before his death. He wrote briefly, and casually said he was hurrying out his New York mail. Any one who has really known him will now understand the gratitude one feels for the chance of five busy and companionable days with him in January. For in very truth we will not see his like again.

## EXPOSITION MUSIC.

Music, musicians and all things pertaining to the tonal art will receive attention of an exceptional sort at the Panama-Pacific International Exposition, to open in San Francisco February 20, 1915. One of the courts that connect the exhibit buildings in the main section of the exposition will be devoted especially to musical productions. It will be known as the Court of Festival, and will be especially equipped with a view to choral singing and dramatic productions upon an elaborate scale. In the tower of the court there will be an organ with echo organs in the smaller towers. Not far from Festival Court will be Festival Hall, with a seating capacity of three thousand persons. Festival Hall will also be provided with a large pipe organ. One of the principal features of the musical department of the exposition will be international singing contests in which choirs from all countries will compete for valuable prizes which are being subscribed to by various singing societies all over the world. It is proposed to have a massed chorus of 20,000 voices, selected from the trained singers of the world's leading choirs, to render folksongs of the nations. The National Eisteddfod of Wales is collecting \$50,000 to be devoted to the interests of Welsh competitive singing and other large sums are being raised by singing organizations from the Tyrol, Bohemia, and Switzerland, for the promotion of their national song.

It has been announced that a prize will be offered by the exposition for the best grand opera composed in honor of the completion of the Panama Canal.

Other departments of the musical world will be represented in the Liberal Arts Building, where there will be on exhibit the materials, processes and product relating to the manufacture of musical instruments. These are classified into ten divisions, including all kinds of metal or wood instruments, stringed, wind and with or without keyboard. There will also be in this section exhibits of instruments played automatically, such as phonographs, talking machines, graphophones and similar devices, as well as a complete display of every kind of musical appliance in use from the earliest time to the present day.

In the Education Building one group will be devoted to special education in the fine arts, which will include schools and departments of music, conservatories, methods of instruction and general statistics and literature.

In addition to the festivals and musical exhibits there will be also a number of conventions and congresses relating to the teaching of music, its progress and its possibilities in the promotion of universal peace. These meetings will be held during the year either in some of the many halls in the exposi-

tion grounds or in the auditorium which is to be erected by the exposition in the San Francisco Civic Center at a cost of \$1,000,000.

## BENEFIT FOR BRUCH.

THE MUSICAL COURIER is in receipt of the attached communication:

Philadelphia, April 1, 1913.

To the Musical Courier:

The accompanying circular explains itself. If you will favor it with your perusal you will, I feel certain, be in sympathy with the movement. May I, then, in the name of the committee, ask you to assist in it by giving it wide and dignified editorial publicity. The dear old master's circumstances border somewhat closely on poverty. While it may be well to hint at this fact, it would have to be treated with the utmost delicacy, because, after all, the movement has the character of a purchase.

The price which Dr. Bruch asks for the original manuscript may seem a little high to a regular dealer in autographs, but even such a one would consider it high only for the present. If we reflect that this work is the most played violin concerto in the world, quickly superseding in popularity even the one by Mendelssohn; if, with this, we connect the thought of Dr. Bruch's great age (seventy-five years), we arrive at the conclusion that in a very few years the manuscript will be fully worth the price. Aside from this somewhat sordid point, I may suggest that the movement is offering an opportunity for the thousands and hundred thousands who have enjoyed the concerto, the "Odysseus," the "Fair Ellen" and many other works by Max Bruch to show their appreciation and gratitude to the venerable master—not to speak of those to whom the concerto has been and still is a direct source of success and fame.

The Library of Congress in Washington has already one of the largest collections of valuable autographs and manuscripts, and I am told that the manuscript in question would receive there the place of prominence and honor due to such a gem. A nicely executed list of all contributors will not only accompany the manuscript at its presentation to the library, but a copy of this list will also be sent to Dr. Max Bruch in Berlin to give him some slight idea of the number of his admirers in this country.

I hope you will receive my appeal favorably, and I should feel grateful for any advice you would have the kindness of giving me as to the further publicity of the movement.

Respectfully yours,

CONSTANTIN VON STERNBERG.

In explanation of Mr. von Sternberg's letter, the circular he speaks of is reproduced herewith:

To the Musicians and Music Lovers of the United States:

It is proposed to purchase from the composer the manuscript score of the G minor violin concerto of Max Bruch and to present it to the Congressional Library in Washington. While the committee have set their goal at a minimum price of five thousand dollars, they do not relinquish the hope of obtaining a larger sum.

If one object be the acquisition for the National Library of the manuscript of a classic, there remains the profound desire that must stir the whole musical world to present to a master who is now living in moderate circumstances a substantial testimonial of personal and artistic appreciation.

Contributions may be sent to Andrew Wheeler, Jr., general treasurer, 1608 Market street, Philadelphia; or to Arthur Foote, 81 Green street, Brookline, Mass.; or to Arthur Heurtley, Northern Trust Company, 50 LaSalle street, Chicago. A complete list of the contributors will be sent to the Congressional Library with the manuscript, and a duplicate list will be sent to Dr. Bruch.

THE GENERAL COMMITTEE,  
Constantin von Sternberg, Chairman.

Among those on the general committee of the fund are:

George W. Chadwick, Frederick S. Converse, Carl Faelten, Arthur Foote, Malcolm Lang, Charles M. Loeffler, Arthur Mees, Emil Mollenhauer, Charles G. Saunders, Anton Wittek, William Boeppler, Louis Guenzel, John J. Hattstaedt, Arthur Heurtley, Walter Knuefer, Frederick Stock, Harrison Wild, Victor Lichtenstein, Boris L. Gona-pol, George S. Kempton, Frank Damrosch, Walter Damrosch, Victor Herbert, Rafael Joseffy, Franz Kneisel, Cornelius Rübnér, Louis Svecenski, Eugen Ysaye, Efreim Zimbalist, W. W. Gilchrist, Philip H. Goepf, Samuel L. Laciár, Thaddeus Rich, Leopold Stokowski and P. C. Lutkin.

First announcement that the G minor manuscript is for sale was made by THE MUSICAL COURIER about a year ago, in one of its Berlin letters.



## MUNICIPAL MISUNDERSTANDING.

In the New York Tribune of April 15, 1913, there was this news story:

## OSCAR IS UNDISMAYED.

CITY CLUB'S OPERA PROJECT WILL NOT AFFECT HIS PLANS.

Oscar Hammerstein announced yesterday that despite the plan of the City Club to give a season of thirty-five weeks of opera at popular prices in the Century Theater, he intended to continue his project to give opera in English at an opera house which he says he will build on the plot of ground he has purchased at Lexington avenue and Fifty-first street.

He said furthermore that he would begin work pulling down the building already on the plot as soon as the city gave him the title, the delay in his securing title being due, he declared, to a difference of opinion between Mayor Gaynor and Comptroller Prendergast as to what fund the money should belong.

"I desire to begin work on my new opera house at once," declared Mr. Hammerstein. "The city, which owned the hospital property I purchased, has as yet refused to give title, owing, I understand, to a difference of opinion between the Mayor and the Comptroller as to the fund into which the money should be paid, whether it should be to the regular city fund or to the hospital fund. I wish that they would hurry up and decide, as the sooner I begin work the better I shall like it. The action of the City Club in establishing a thirty-five weeks' season of opera at the Century Theater will have no effect upon my plan."

Comptroller Prendergast, when seen regarding Mr. Hammerstein's statement, denied the knowledge of any disagreement between him and the Mayor.

Reading that Comptroller Prendergast had denied Mr. Hammerstein's assertions, THE MUSICAL COURIER wondered why the Mayor had not been asked for his version. Thereupon the editor of this paper wrote to Mayor Gaynor on April 16, calling his attention to the Tribune article, and asking for information on the subject of the alleged difference of opinion between the Comptroller and the city's chief executive. The reply received from Mayor Gaynor is reproduced on this page.

## AMERICAN OPERA.

In the Frankfurter Zeitung there is a New York letter, dated March 3, 1913, which contains these passages:

"Genius is industry," some one said. Walter Damrosch, therefore, should have produced a work of genius with his "Cyrano de Bergerac," for before its performance at the Metropolitan Opera House, report told widely how much trouble he had taken with the composition of that opera. It was first put on paper nine years ago, then the fourth act was reworked completely, and finally the composer saw himself moved to rewrite the whole score of 1,200 pages. In the face of such industry would one not feel lively rejoicing if Mr. Damrosch had given us something permanent? Unfortunately, such is not the case. The opera is the work of a good musical routinier, who tried to solve according to the rules of mathematics, so to speak, his task of putting Cyrano on the operatic stage. Mr. Damrosch constructs a logical dramatic structure, creates a useful stage setting, provides for the necessary music—and one says it is an opera. Nevertheless, it is no opera; the musical piece lacks life, fantasy, feeling, that certain something which no amount of industry in the world is able to breathe into a work of art. Associated with this material, which inclines toward the light and cries for esprit, one finds heavy orchestration, and sober, serious tone colors. There are passages which fill the aforementioned requirements, for instance, the finely sensed prelude of the second act, a merry Gascon song and a swinging march. That was a ray of light and was received accordingly. The balcony scene in the third act, which demands inspiration that wells up from the deepest inner sources, was lame. Some things in the opera one imagines to have heard before; in my cable I spoke even of citations; that remark, made in lapidary cable style, I now would like to qualify considerably. Mr. Damrosch did not consciously reach back to his predecessors, but in the course of a long career as a conductor many memories must have stacked themselves up in his subconscious soul, and now, springing into realization, may appear to the creator to be the work of his own imagination. The libretto, written by the well known music critic Henderson (Sun), violates the drama and also his-

torical accuracy, inasmuch as it makes the death of the hero take place immediately after the battle at Arras, and causes him to die of a wound received in that conflict. As in the case of other illustrated romances, the libretto and composition do not seem to be in full accord. . . . "Cyrano de Bergerac" is not "the great American opera," which has been dreamed about so long, any more than are previous "great operas in English" which had their premiere here. One will have to say regretfully: "Lay it with the rest."

While the New York correspondent of the Frankfurter Zeitung knows how to express his criticism delicately, its main points are strong and fair and agree on the whole with the consensus of the estimates written by local music chroniclers after the premiere of the Damrosch-Henderson "Cyrano." The Frankfurter Zeitung's article also is an endorsement of THE MUSICAL COURIER'S opinion regarding the latest "American" grand opera. To start with, the libretto is not American, and of course the music cannot be, for there is

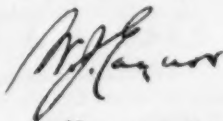
CITY OF NEW YORK  
OFFICE OF THE MAYOR

Apr. 17, 1913.k

Dear Sir:

The statement which you attribute to Mr. Hammerstein is entirely false.

Very truly yours,

  
MAYOR.

Leonard Lieblich, Esq.,  
Musical Courier Company,  
437, Fifth Ave., Manhattan.

no American school of music, that is, no style or method of composing recognizable at once by experts as work necessarily done by an American and no other.

If there were an American way of composing, doubtless Mr. Damrosch would have employed it as conscientiously as he did the European musical manner. He knows his business.

## A HOUSE DIVIDED.

Speaking of mistakes, the librettist of "Cyrano" wrote in the Sun a few days ago: "It is tolerably certain that no one is better aware of the mistakes made in the composition of 'Cyrano' than Walter Damrosch, who wrote the music." The librettist, who certainly should be in a position to know what he is talking about, continues with refreshing candor: "First of all, the opera in its original state was altogether too long and numerous cuts had to be made in the course of the rehearsals. While these cuts served to bring the length of the performance down to a reasonable period they did unmistakable damage to the structure. This was especially the case with the third act, which despite the cuts was still much too long, but which by reason of the excision of one significant scene lost continuity and dramatic purpose. It is probable that if the opera is retained in the repertory of the theater the third

act will be partly rewritten in order to restore to it the proper effect without permitting it to reach an undue length."

The reader wonders just what the librettist means. No one in the audience seemed to be missing a "significant scene" whose presence might have added continuity and dramatic purpose. If the scene is so significant, why was it omitted? Did the composer withdraw it, or the manager, or the conductor, or the singers? Maybe the composer did not consider his music significant, or perhaps he failed to share the librettist's views on the significance of the deleted scene as drama. If the scene is to be reinstated then something which is not significant will have to be taken out of the work as it now stands, in order to make room for the significant scene. Therefore, the layman who reads the librettist's confession must consider that the present "Cyrano" contains scenes and music which are not significant. If so, then why were they written, in the first place, and why retained through five performances? Perhaps there are many other insignificant passages and episodes which are to be removed later, and mayhap there are some that will escape the attention of librettist and the composer. But these are mere speculations and should not bother the "Cyrano" creators in their work of reconstruction.

The librettist adds frankly that "no one will fall into the error of believing that Mr. Damrosch has added a masterpiece to the gallery of operatic creations. Men do not wait till they are in the neighborhood of their fiftieth year to disclose the possession of creative musical powers." As a matter of fact, Mr. Damrosch did not wait till his fiftieth year. He gave to a palpitant world his "Scarlet Letter," his "Dove of Peace," and sundry songs, choral works, sonatas and other chamber music pieces. The aforesaid world made up its mind from those specimens, as to Mr. Damrosch's creative musical powers.

The "Cyrano" librettist does not hesitate to pronounce the score of his opera to be "the best which an American has brought to the Metropolitan Opera House. In it at least one finds the lines of operatic construction not entirely obliterated. It is unquestionably an opera, not a nondescript." Not every one is likely to agree with that statement. In operatic construction nearly all the "American" operas were good; it is in their musical content that they always fell short. "The Pipe of Desire," "Mona" and "Natomia" were far from having their lines of operatic construction entirely obliterated. Nor were they nondescript works considered as opera.

In conclusion, the maker of the "Cyrano" lines sets down an honest statement upon which the pro and con cohorts of opera in English will fall with avidity: "It is in the declamation of the text that the composer has found the greatest number of difficulties. Without question some of these were the faults of the text itself." That is modest, but not correct. The text of "Cyrano" is satisfactory and never will hamper that work.

THAT microbe of operatic management used to spring eternal in the individual breast, but now it seems to have invaded whole organizations. The germ is a peculiarly malignant one and nearly always financially fatal.

Now that Congress is in extra session, it is high time for our legislators to settle that burning national question: "How shall the American composer be fed?"

## NINETY-NINE PER CENT. AGAIN.

Readers of THE MUSICAL COURIER will remember Dr. Frank Damrosch's public statement that ninety-nine per cent. of America's music teachers are incompetent, and will be able to recall also that this paper often pointed out the inaccuracy of the figures and the harm resulting to the whole musical profession from rash statements of that kind, necessarily unsupported by authoritative statistics.

Some of the results of Dr. Damrosch's utterances are shown herewith in the accompanying reproduced circular, received from a Seattle piano house. We know nothing about the concern in question and do not for a moment question their legal right to use the Damrosch statement in order to spread still further the notion that ninety-nine per cent. of our music teachers are incompetent. The Seattle piano house no doubt is acting in good faith. They have heard of Dr. Damrosch and they are using his name as a legitimate business asset. But does Dr. Damrosch know of this? Is he willing to stand sponsor also for the suggestion that our music teachers are insincere as well as incompetent?

If the Institute of Musical Art does not exist for profit—and we are willing to believe it—then why does it charge for instruction, and why does its director condemn teachers not connected with the institution and recommend his own school as the one to be preferred. Far better if the pupils turned out from the I. of M. A. were its best recommendation.

The ninety-nine per cent. are waiting patiently for the public concerts of some of those pupils.

And also, it would interest the ninety-nine per

cent. to know whether Doctor Damrosch authorizes the use of his name as shown in the Seattle circular.

## REWARDS OF MERIT.

Prize competitions for, and prize winnings by, American composers go on merrily. The latest of the contests to publish results is the National Federation of Musical Clubs, which sends to THE MUSICAL COURIER this list:

The official announcement of the prize winners in the 1911-13 competition for American born composers is as follows:

In Class I, \$300, the second prize for an orchestral work, goes to Deane Taylor, of New York, for a symphonic poem, "The Siren Song."

In Class II, the first prize of \$250, for a choral work in large form, was won by Arthur Shepherd of Boston, the title of the composition being "The City in the Sea."

In Class III, a prize of \$300, for an operetta for school children, will be given to Bessie M. Whiteley, of Kansas City, Mo., for "Hiawatha's Childhood."

These compositions will all probably be heard during the days of the Federation Convention in Chicago, April 21 to 25.

The judges for the competition were:

Class I—Orchestral work—Judges, Arne Oldberg, Chicago; Max Zach, St. Louis; Leopold Stokowski, Philadelphia.

Class II—Choral work—Judges, George W. Chadwick, Boston; Albert Stanley, Ann Arbor; Adolph Weidig, Chicago.

Class III—Sonata for violin or cello, and piano—Judges, Maud Powell, New York City; Ernesto Consolo, New York; Victor Saar, Cincinnati.

Class IV—Operetta for school children—Judges, Alfred Hallam, Saratoga Springs, N. Y.; Enoch Pearson, Philadelphia; Ernest Kroeger, St. Louis.

Class V—National song or hymn—Judges, Peter Lutkin,

Evanston; Frederick Root, Chicago; Mrs. A. O. Mason, Chicago.

Special Class—Judges, Adolf Frey, Syracuse, N. Y.; Homer H. Bartlett, New York City; Arthur Foote, Boston.

It is a welcome sign that among the judges were composers, conductors, teachers, violinists and pianists. It is unlikely, in view of past experiences, that professional music critics will figure again as judges in prize competitions of this kind. Arthur Shepherd, one of the successful candidates, is the young man who won the Paderewski prize so nearly carried off by the imperishable John Hector Rice Berlioz with his "Corsair" overture.

ON Saturday evening, April 12, Dr. Kunwald brought to a brilliant close his first season of symphony concerts in Cincinnati. He made his debut there last fall, a conductor of established European reputation, but comparatively unknown to our public. His attractive personality won him immediate popularity, which has grown with each succeeding concert. It would be interesting to discuss some of the Kunwald methods in the realization of his scholarly yet warm and poetic interpretations, but space forbids at this precise moment. On one occasion, however, he was overheard to urge the men during one of his first rehearsals to play "each one as if you were a soloist." The following out of this suggestion, together with the homogeneous ensemble which he produced from the result, probably accounts for the expressiveness and vitality of the band under Dr. Kunwald's command. He has balanced the different choirs and welded them into uncommon unity. "The orchestra is capable of responding to any demands of its leader," said one excellent Cincinnati critic, and that sums up the situation. There is no question that the Kunwald concerts have deepened the appreciation and love of the people for the great masters. One of his most delightful programs presented three symphonies, Haydn's "Militaire," Mozart's "Jupiter" and Beethoven's "Pastorale." It was an evening of absolute music, with warm, vivid readings to make it appealing. There is a general wish in Cincinnati that such a program be given at least once in a season. That Dr. Kunwald is far from being a man of one school was shown in his superb rendering of Strauss' "Symphonia Domestica." Many competent musicians pronounced it to be one of the finest interpretations they ever had heard. The leading of Handel's "Messiah" with a part of the Cincinnati Orchestra and the Festival Chorus under Dr. Kunwald's direction was a splendid achievement and led to his engagement as director of the May festival next year, with both orchestra and chorus under his control. This is the highest musical honor Cincinnati can offer and the consummation of a long hoped for union between the city's various musical forces. It is, too, the only way a truly artistic festival can be realized.

LOUDON CHARLTON's preliminary announcement for the season of 1913-14 tells that he will manage tours for Melba and Kubelik, assisted by Edmund Burke; also for Clara Butt and Kennerley Rumford; for Harold Bauer, Wilhelm Bachaus, pianists; Kathleen Parlow and Jacques Thibaud, violinists; Putnam Griswold, basso; Francis Rogers, baritone; Madame Hudson Alexander, soprano; and the Flonzaley Quartet.

Asks the Sun: "Would Professor Parker have tried his hand at an opera even if there had been no prize?" The answer is that the "Mona" man had not tried his hand before the prize popped up nor has he done so since.

THE Philadelphia-Chicago Opera Company will give a single performance of "Lucia" at the Metropolitan Opera House on May 3, with Madame Tetrassini in the title role.

## Who Can You Trust?

We have been conducting a worthy piano educational campaign.

We have sold hundreds of the best pianos at direct factory prices without the aid of any music teacher, canvasser or salesman.

We are receiving great numbers of letters in every mail from all over Seattle and the Northwest approving our plan of cutting out these people and their heavy commissions.

We are not alone in condemning the fake music teacher. We reprint here what the great Damrosch recently said in New York. Read it. You should know the facts. This clipping is from a newspaper:

**Is Your Daughter Taking Music?**

NINETY-NINE OUT OF EVERY 100 TEACHERS ARE INCOMPETENT, SAYS FRANK DAMROSCH, DIRECTOR OF NEW YORK INSTITUTE

"NEW YORK, Oct. 26.—Is your daughter taking voice or piano lessons? Do you know the chances are nine to one that the instructor she is taking is worse than useless?"

This, at any rate, is the assertion of Frank Damrosch, director of the New York Institute of Musical Art.

"The ignorance of the public in musical matters makes it possible for the great throng of music teachers to get a living," said Damrosch. "Ninety-nine per cent. of these teachers are totally incompetent. The majority of them do not have even a rudimentary knowledge of music."

"After these individuals have learned to play a few pieces after a fashion, or can do a trill with their voices, they start to teach as a pleasant way of earning a livelihood. The result is that their pupils make more noise than music. People drum instead of playing the piano and yell instead of sing. They have no idea of touch, phrasing or expression."

"The American public pays an enormous sum annually for this wretched instruction. A course of lessons usually lasts about three years. Then, if the pupil is ambitious and goes to a competent teacher, it takes three years to unlearn the false instruction before any real development can begin."

The Institute of Musical Art is not conducted for profit, but exists on an endowment fund of \$100,000 given by James Loew, millionaire New York banker.

FRANK DAMROSCH.

The National Piano Mfrs. sell direct to you from the largest factories in America, and you get the benefit of all the "go-between's" commissions.

Every day this week we are keeping two big delivery wagons on the go from early morning until 6 o'clock at night delivering our high grade pianos all over Seattle. And our patrons are all satisfied.

**USE YOUR CHECKS AT ONCE**  
**NATIONAL PIANO MFRS.**

823 THIRD AVENUE (Near Marion)





There is nothing original in the determination of the English militant suffragettes to starve themselves. American composers have been doing it for years.

Elsie L. Herzog sends for the entertainment of readers of "Variations" the attached parodies, which, she says, were inspired by the now famous cubist painting, "Nude Descending a Staircase":

(After Coleridge.)

She is not bare to outward view  
As most nude maidens be.  
Her formless form seemed much askew  
Till 'twas explained to me.  
Oh, then I understood her plight—  
A cubist daubed her overnight!

Her footless feet are bare and cold  
And hairless is her hair.  
She trips with eyeless glances bold  
Up, down a stepless stair.  
That cubist girl is rarer far  
Than—Heaven be praised—most maidens are.

(After Wadsworth.)

She is a phantom and a fright  
Where'er she gleams upon our sight.  
A fearful apparition sent  
For nought save our bewilderment.  
She's minus legs and arms and hair,  
She zigzags down a stepless stair.  
No woman she, but wraith forlorn  
Of "morning after" cold grow dawn;  
A drunken shape, an image fey,  
To haunt, to startle, and dismay.

The attached is almost too good to be true, and makes one suspect a humorous editorial hand: "While the vows were being spoken, the service being carried out in accordance with the full beautiful temple ceremony, the orchestra rendered softly Schumann's Chorus by Traumeri, and as the party left the church the Bridal Chorus by Lohengrin was played.—Lincoln (Ill.) News.

One knows from musical history that a cat composed a fugue for Scarlatti, and therefore no reader should wonder at the story told in *Factory* (New York, March) about the feline which helped a piano concern to increase its output.

The tale runs:

"In a certain piano factory, a number of girls were employed to assemble the mechanism which transmits action to the strings when the key is struck. Each girl attached a piece and was paid on the piecework plan.

"These employees were the most discontented in the firm, and were constantly shifting to other occupations. Various means—such as rest rooms and decorated surroundings—were tried without success. As a last resort, the foreman got a fine, big Maltese cat and placed it in the rooms one morning, before the girls arrived. This solved the trouble completely. The cat compelled rest periods, for every now and then it would jump into a girl's lap and take her attention from her work for a few moments, and in this way relieved the tension of the high speed and permitted the elimination of fatigue poisons at irregular but sufficiently frequent intervals. Every girl planned at home to bring something in her lunch basket for the cat to eat.

"When girls left this firm and went elsewhere, where there was no cat, they quickly returned. Production increased and peace reigned. The commercializing of a woman's home instinct for a cat probably energized the work 10 per cent. It was found also that the introduction of the cat began to arouse an interest in the other betterment plans, which had originally failed."

Then, too, there is the description in the *Popular Electricity Magazine* of how to open a safe with a tuning fork. This department refuses to reprint the directions. Musicians are only human.

A German critic refers to the Lalo "Symphonie Espagnole" as "lemonade music."

A male voice choir, composed of clerks in the London City and Midland Bank, has just been started, under the conductorship of A. E. Bennett, an official of the institution. If any one says the choristers ought to know all

about notes, he is in line for death by slow but irritant poison.

Dr. Gittelsohn, of Philadelphia, whose son Frank some weeks ago delighted Berlin critics with his temperamental violin playing, has made an important musical discovery. "In the case of a young artist," explains Dr. Gittelsohn, "the best thing his or her parents can do to please the manager is to die."

Czerny's opus record never should have been allowed to stand. The musical world probably overlooked Solomon, of whom it is said (1 Kings, ch. 5, v. 12): "And he (Solomon) spoke three thousand proverbs; and his songs were a thousand and five."

Now let Harriet Ware beat them both.

Joy news for American composers: Among the articles to be made free on the new tariff schedule are tacks, nails and spikes, barb wire, boards and planks, laths, wood pulp, harness and agricultural implements.

What's in a name? One of the forerunners of Beethoven was Friedrich Wilhelm Rust. His works are full of it.

An advertisement taken from a morning paper shows to what a pass genius may come in a great city: "Wanted—A collaborator, by a young playwright. The play is already written; collaborator to furnish board and bed until play is produced."—San Francisco Argonaut.

Franklin P. Adams, the Evening Mail's man of mirth, suggests that the No. 6 Liszt rhapsody should be called the "wrist rhapsody."

Richard Strauss' new march, written in honor of Breslau's freedom celebration, is said by one of his friends to be "so contrapuntal that only centipedes will be able to march to it."

"Did Bach write Bach?" asks the Monthly Musical Record. Well, did he?

One dissenter at a Schönberg concert in Vienna made lusty noises with an automobile horn. Signal honors for Schönberg.

#### Matinee Musicale at Cincinnati.

This club has engaged two M. H. Hanson artists for the season's last concert, which will be given this morning, April 23, at 11 o'clock, Hotel Sinton, Cincinnati.

The artists engaged are Léon Rains, the Dresden basso, and Myrtle Elvyn, who will present the following interesting program:

Der Wanderer, op. 4, No. 1.....	Franz Schubert
Der Tod und das Mädchen, op. 7, No. 3.....	Franz Schubert
Léon Rains.	
Fantasia, op. 49.....	Chopin
Nocturne, G minor, op. 37.....	Chopin
Rhapsodie, E flat major, op. 118.....	Brahms
Myrtle Elvyn.	
Verborgeneheit.....	Hugo Wolf
Mit deinem blauen Augen, op. 56, No. 4.....	R. Strauss
Zueignung, op. 10, No. 1.....	R. Strauss
Léon Rains.	
Prelude, G minor.....	Rachmaninoff
Eine Liebesnovelle.....	Erich J. Wolf
Etude de Concert.....	MacDowell
Mephisto Walzer (from Lenau's Faust).....	Liszt
Myrtle Elvyn.	
Shepherd, See Thy Horse's Foaming Mane.....	Oley Speaks
The Pauper's Drive, op. 18, No. 3.....	Sidney Homer
Léon Rains.	

#### Thomas Egan's Recital.

Thomas Egan, the grand opera tenor, who sang at the Columbus Day celebration, in Carnegie Hall, New York, October 11, 1912, will give his New York recital at Aeolian Hall, Sunday evening, April 27. Mr. Egan will be supported by a company of capable artists.

The patrons of the concert will include: His Eminence John Cardinal Farley, Rt. Rev. Joseph F. Mooney, V. G.; Rt. Rev. Charles McCready, L. L. D.; Rt. Rev. H. A. Brann, D. D.; Rt. Rev. Francis H. Wall, Rt. Rev. M. J. Lavelle, V. G.; Rev. Thomas W. Wallace, Rev. William Livingston, D. D.; Rev. John H. Dooley, Edw. L. Hearn, Esq., Hon. D. F. Cohalan, Hon. E. A. Philbin, Hon. Denis A. Spellissy, Rev. Daniel E. Kiernan, Rev.

Francis Sexton, Dr. Thomas Addis Emmet, Hon. John D. Crimmins, Dr. John G. Coyle, Hon. William Bourke Cockran, Col. Louis D. Conley, Hon. Charles F. Murphy, Thomas M. Mulry, Esq., Victor Herbert, Esq., D. P. Toomey, Esq., Hon. Martin J. Keogh, Cabot Ward, Esq., and Hon. John P. O'Brien.

Mr. Egan will sing several operatic arias and some Irish ballads, of which he is a master.

#### Cara Sapin's Recital.

Cara Sapin, contralto, gave a recital last Wednesday evening, April 16, at the studio of Baernstein Regneas, 133 West Eighteenth street, New York, with John Mason Strauss at the piano. Madame Sapin, who is from Louisville, Ky., has a beautiful contralto voice. She demonstrated to her audience that she sings in a very easy and pleasing style. She has a large repertory and sings in many languages with most delightful finish. Madame Sapin is an artist-pupil of Baernstein Regneas. The program follows:

Zigeuner Melodien.....	Anton Dvorak
Mein Lied ertönt.....	
El, wie mein Triangel.....	
Rings ist der Wald.....	
Als die alte Mutter.....	
Reingestimmt die Saiten.....	
Darf der Falke Schwingen.....	
Le Jardin des Reves.....	Gaston Paulus
La Lettre d'Adieu.....	Christian Kriens
L'Heure Exquise.....	Reynaldo Hahn
Nymphes et Sylvains.....	H. Bernberg
Piano solo—	
Douze Etudes, op. 25.....	Chopin
Prelude, C sharp minor, op. 3.....	Rachmaninoff
Verborgeneheit.....	Hugo Wolf
Er ist's.....	Hugo Wolf
Die Mainacht.....	Joh. Brahms
Frühling.....	Alban Forster
Sylvia.....	George Chapman
The Fairy Pipers.....	Herbert Brewster
That's Life.....	John Mason Strauss
If I Were a Raindrop.....	John Mason Strauss
A Spirit Flower.....	Campbell Tipton
Flower Rain.....	Edwin Schneider

#### Union Hill Concert.

Union Hill, N. J., April 20, 1913.

Max Jacobs and his string quartet; Christine Garmon, soprano, from the Berlin Royal Opera; Carl Jörn, of the Metropolitan Opera Company, and Willy Tyroler, pianist, with the Union Hill Liedertafel Society, combined in a highly enjoyable concert, April 20, at the Hudson Theater. The quartet played Gretschaninow's original opus 2, to open the program; then Boccherini's celebrated menuet and a "Canzonetta" by Mendelssohn; Mr. Jacobs played the "Viennese Caprice" and "Liebesfreud" by Kreisler, all receiving due meed of applause. Later on the quartet played pieces by Tschaiowsky, Sokolow and Dvorak, this instrumental music forming effective contrast to the vocal music of the evening. Madame Garmon sang "Elizabeth's Prayer" and songs by Wolf, Brahms and Lehmann, proving a big attraction. The fair singer should be heard oftener next season, for she sings with brilliant conception and much feeling. The singing of Tenor Jörn is too well known to need comment. Herr Albeke conducted the male chorus in various numbers by classic and modern composers, "Kathleen Mavourneen" and "Kentucky Babe" making the usual appeal and hit. A large audience attended the concert, taking home a memory of much musical enjoyment, to which the Maennerchor and the Max Jacobs Quartet, as well as Soloist Jacobs himself, contributed largely.

A. B. C.

#### Mary Cheney in Old and New Songs.

Sunday afternoon, April 6, Mary Cheney, soprano, gave a delightful musicale in her Carnegie Hall studio. The program consisted of English songs of the last three centuries and included "Fairy Flowers," "Willow, Willow," "Have You Seen but a Whyte Lillie Grow," "When Daisies Pied and Violets Blue," "Nymphs and Shepherds," "Where the Bee Sucks," "My Mother Bids Me Bind My Hair," Haydn; "Rose Softly Blooming," Spohr; "Yesterday and Today," Spross; "Last Night I Heard the Nightingale," Salter; "Ah! Love but a Day," Gilberie, and "Love Has Come," Graham.

The four last, the modern songs of the program, are all by American composers.

Mrs. Cheney's charming voice is excellently suited to these ballads, ancient and modern, and an all English program is always a pleasure.

#### Franklin Holding to Tour with Nordica.

Of interest to the musical public is the announcement that Franklin Holding, the American violinist, has been engaged to make a world tour with Madame Nordica. He was heard with the diva in Boston on Sunday, April 20, and will appear today, April 23, at Carnegie Hall, New York.

Although this young virtuoso has been before the public but a short time, he has won for himself the praise of the critics everywhere he has played. Mr. Holding is a New Englander, his home being at Lewiston, Me.

# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### "Cyrano," April 16.

At its final performance, "Cyrano" raised no new ethical or musical questions for the critics and left the lay listeners in a seemingly tranquil condition, there being neither outpourings of wild enthusiasm nor of unappeasable wrath. "Cyrano" has come and will go, but the waters of the Harlem can be expected to continue their flow under High Bridge for many moons more. Frances Alda sings well and looks handsome as Roxane, and Riccardo Martin and Pasquale Amato wholeheartedly place their fine voices and authoritative histrionic art in the service of the "American" opera in English.

### "The Magic Flute," April 17 (Matinee).

Mozart's lovely melodies delighted a large audience last Thursday afternoon, when "The Magic Flute" was heard for the last time this season. The only changes in the cast over previous hearings of this opera were the replacing of Emmy Destinn by Johanna Gadske as Pamina, and Jacques Urlus instead of Slezak and Jörn as Tamino. Frieda Hempel again gave a glorious display of coloratura virtuosity as the Queen of the Night. Putnam Griswold's polished bass voice greatly enhanced the role of the priest. Jacques Urlus was a fine voiced Tamino. This splendid tenor is always the true artist in every part entrusted to him, and as the hero in "The Magic Flute" he was most satisfying in every way. Otto Goritz as Papageno, Bella Alten as Papagena and Albert Reiss as Monostatos provided many moments of comedy. Carl Braun was a stately and superb voiced Sarastro. Vera Curtis as the First Lady, Florence Mulford as the Second Lady, and Lila Robeson as the Third Lady formed an attractive and fine voiced trio. The same may be said in behalf of Lenora Sparkes as the First Boy, Anna Case as the Second Boy, and Marie Mattfeld as the Third Boy. Lambert Murphy revealed a sweet tenor voice in the role of the First Priest. Alfred Hertz conducted.

The fourteen scenes of the two acts again reflected marked credit upon the stage and mechanical departments of the Metropolitan Opera House, "The Magic Flute" being perhaps the most sumptuously mounted opera in the repertory.

### "Don Pasquale," April 17 (Evening).

The fragile dominant and subdominant melodies of Donizetti did not attract a specially large audience last Thursday evening, when "Don Pasquale" had its second and last performance of the season. Arturo Toscanini conducted with all the painstaking regard for detail that he would bestow upon "Aida," "Tristan" or "Meistersinger," the net result being that the thread-like and gauzy musical structure of this time worn opera was invested with far more interest than would have been the case had not Maestro Toscanini been at the conductor's desk.

Lucrezia Bori was a winsome and lovely voiced Norina, and this Spanish prima donna was in high favor with the audience throughout the performance. Umberto Macnez was Ernesto, and the flexible vocalizing and graceful acting of this artist were most pleasing. Antonio Scotti as Doctor Malatesta, Antonio Pini-Corsi as Don Pasquale, and Angelo Bada as the Notary formed a competent and amusing trio. "Don Pasquale" does not seem to fit at all into the modern operatic scheme, and it is doubtful whether it will continue much longer in the Metropolitan repertory, especially if the size of last Thursday evening's audience can be taken as a criterion from which to judge.

### "Tosca," April 18.

Caruso and Farrar not only sang their season's farewells, but also spoke them, for the audience insisted on a few words of salutation from the two artists when they came before the curtain for their bows. The performance itself, under Sturani, lacked the spirit with which Toscanini usually invests Puccini's gory musical melodrama. Antonio Scotti displayed his customary mannerisms in the role of Scarpia, but appeared to make a strong impression on the audience.

### "Boris Godunoff," April 19 (Matinee).

Moussorgsky's opera brought to a close the matinee series at the Metropolitan Opera House and also marked the farewell for the season of Arturo Toscanini, the hero of the baton.

The cast, the same as seen before in "Boris Godunoff," was as follows:

Boris	.....	Adamo Didur
Theodore	.....	Anna Case
Xenia	.....	Lenora Sparkes
The Nurse	.....	Maria Duchene
Marina	.....	Louise Homer
Schouisky	.....	Angelo Bada

Tchekaloff	.....	Vincenzo Reschiglian
Pimenn	.....	Leon Rothier
Dmitri	.....	Paul Althouse
Varlaam	.....	Andrea de Seguro
Misaail	.....	Pietro Audisio
The Innkeeper	.....	Jeanne Maubourg
The Simpleton	.....	Albert Reiss
A Police Officer	.....	Giulio Rossi
A Court Officer	.....	Leopold Mariani
Lovitzky	.....	Vincenzo Reschiglian
Terniakowsky	.....	Louis Kreidler

### "Aida," April 21.

Verdi's popular opera closed the Metropolitan season last Saturday evening. Riccardo Martin was a luscious voiced and histrionically forceful Radames. Emmy Destinn repeated her familiar Aida version. Lila Robeson, as Amneris, disclosed superb qualifications for the role, including dignified and attractive stage presence, traditionally correct acting, sympathetic vocal quality and complete understanding of the dynamic, tonal and phrasing values required in the role. Dinh Gilly depicted Am-



FRIEDA HEMPEL AS GILDA IN "RIGOLETTO."

nasro powerfully and sang his music convincingly. Ramfis was sung by De Seguro.

## MUSIC IN MONTREAL.

Montreal, Canada, April 11, 1913.

The rare art of Julia Culp again was demonstrated to Montrealers in her song recital at Windsor Hall last Wednesday night. Her first appearance at His Majesty's Theater only a few weeks ago proved without doubt that she is one of the world's foremost song artists, and a large audience was present at her second recital. A beautiful voice, great interpretative powers, and a pleasing stage presence are three important attributes of a good singer, and all three Julia Culp possesses to a marked degree. Her program opened with Beethoven's "Adelaide," "Freud-voll" and "Leidvoll" by the same composer; Loewe's "Der Asra" and "Madchen sind wie der wind," and a group of Schumann, "Du bist wie eine blume," "Waldeggesprach," "Mondnacht" and "Frulingsnacht." Richard Strauss was well represented in "Befreit," "Morgen" and "Heimlich." "All Through the Night" of Welsh; "Angiolin del biondi crin," Liszt; Purcell's "When I Am Laid in Earth"; two Weckerlin songs, "Maman dites-moi" and "Bergere Legere," followed by the two Dutch songs, "Wiegenliedje" and "Zonnelied," completed the program. Truly a notable one and delightfully free from anything banal or cheap, which one so frequently meets with in programs by many recognized artists. Only one encore was given, "Long, Long Ago," rendered with a simplicity and unaffectedness, which made it twice as effective. Coenraad von Bos added much to the concert's success by his faultless accompaniments. F. H. Blair, under whose management Madame Culp appeared, deserves the warmest thanks for

giving us the opportunity of hearing this rare artist a second time in one season. A. M.

## Preston's Press Praise.

Alice Preston, unlike the majority of her professional colleagues, is a recruit from society. On her mother's side she is a granddaughter of the late William F. Krumbhaar, of Philadelphia, and a descendant of Col. William Butler, of General Washington's staff. Louis B. Preston, her brother, married a granddaughter of James B. Haggin, and her older brother, George R. Preston, is the husband of Angela Tilghman, sister of the Duchesse Luigi di Lanti, of Rome. In the smart sets of London, New York, Newport, Philadelphia, Boston, Washington and Bar Harbor, Miss Preston is noted as a woman of beauty and distinction. Her musical abilities first attracted attention when she sang at the distinguished functions given in the above mentioned cities. Miss Preston is the daughter of Mrs. George Rutledge Preston, of Tuxedo Park, N. Y., and is declared by many critics to be one of the most gifted and accomplished singers on the American concert platform, as the following tributes testify:

In addition to an attractive stage presence, Miss Preston has a mezzo voice, smooth and even in range and rich and sympathetic in quality, which she uses with invariable taste and a nice appreciation of the dramatic and color values of the song interpreted.—New York World.

Tenderness, pathos and gaiety she simulates with telling effect.—Brooklyn Daily Citizen.

She sang a very varied program and the audience insisted that some of her songs be repeated.—New York Evening Telegram.

In all that constitutes style, phrasing and delivery, Miss Preston was exceptionally well equipped.—New York Evening Mail.

Miss Preston has a very sympathetic voice which is also well placed.—New York Morgen Journal.

Miss Preston sang brilliantly to a large audience.—Philadelphia Public Ledger.

The singing of Miss Preston proved that this singer is endowed with refinement of feeling and sympathetic taste.—Chicago Record-Herald.

She is admirably adapted to both operatic and ballad singing.—St. Louis Post Dispatch.

Miss Preston has a voice of charming quality, coupled with a charming personality.—St. Louis Censor.

Miss Preston, who possesses a remarkably brilliant voice, captivated her audience.—Newport Herald.

Miss Preston has a soprano voice of exceptional beauty.—New York Press.

Her voice is a soprano which has been carefully schooled. Its tones are flexible, and in the middle register take on a warm quality that is very pleasing.—Newark (N. J.) Evening News. (Advertisement.)

## Ludwig Hess in New Haven.

Ludwig Hess, the well known tenor, is the recipient of the appended laudatory press notices in two New Haven Conn., papers:

The soloist, Ludwig Hess, has an admirable command of vocal art. He thinks out his songs and every line receives due attention. As a result, his singing displays a full appreciation of the spirit of the text and all he sang last night was done with discriminating taste, beautiful tone color and vocal eloquence.

While Mr. Hess has a fine command of modern languages, it was in the German songs that his art attained fullest expression. Schubert's "Der Lindenbaum" and "Wohin" were sung superbly, while the climax of eloquence and fervor was reached in Schumann's "Wanderlied," which aroused great enthusiasm, and in Schubert's "Serenade." Bizet's stirring "Serenade Espagnole" was sung with fire and vocal opulence, and received as encore Hildach's delightful "Lenz."—New Haven Journal and Courier.

Ludwig Hess, Royal Court singer of Germany, was the soloist of the evening and made a profound impression on the audience. He sings with great enthusiasm and interprets his songs from the heart as well as the head. Mr. Hess has a powerful and well trained tenor voice, the upper tones of which have a ringing quality like those of Caruso.—New Haven Register. (Advertisement.)

## Freer Works Sung and Played.

Eleanor Everest Freer, the Chicago composer, will be represented on the Manuscript Society program of May 2 at the National Arts Club, New York, by four new songs, "Our Mother Tongue," "To a Dreamer," "Outward Bound" and "During Music," to be sung by the contralto, Mrs. H. B. Downer. Freer songs were among the successes at the Rene Lund recital, April 16, in Whitney Opera House, Chicago. Georgia Kober, the pianist, plays the Freer Lyric Study superbly; it is a favorite number of this pianist for public recitals, and she played it at a Sherwood Music School reception April 18, and at an affair in Buffalo this week.

## Goodson to Play Paderewski Concerto.

Katharine Goodson, the English pianist, who begins her fifth American tour early in November next, will bring with her the Paderewski concerto in A minor, which she will play at several orchestral appearances.



### THE PATERSON MUSIC FESTIVAL.

C. Mortimer Wiske is bending all efforts toward making the Paterson, N. J., music festival, of next week, a success.

Beginning Monday night, April 28, three concerts will be given in the Fifth Regiment Armory. The music of the first night will be entirely Wagnerian. At this concert the soloists will be Johanna Gadske, Rose Olitzka, Riccardo Martin, Charles W. Harrison and William Hinshaw. The program will be as follows:

Flying Dutchman—Overture, Spinning Song, Ballad and Sailors Chorus.  
Meistersinger—Sachs Monologue, Quintet, Prize Song and Choral.  
Rienzi—Aria, Gerechter Gott; song, Dreams.  
Walküre—Ride of the Valkyries, Wotan's Farewell, Magic Fire Scene.  
Tristan and Isolde—Vorspiel and Isolde's Liebestod.  
Vesti la giubba (by request) .....Pagliacci  
Tannhäuser—March and Chorus.

Verdi night, Tuesday, April 29, will be devoted to the compositions of this great composer, and will be as follows:

Ernani—Chorus, Oh, Hail Us Ye Free.  
La Forza del Destino—Overture, aria, Al Suor del Samburo.  
Trovatore—Anvil Chorus and Prison Scene.  
Rigoletto—Quartet.  
Barber of Seville (Rossini)—Largo al Factotum.  
Old Irish songs—  
Down by the Sally Gardens.....Arr. by Herbert Hughes  
At the Mid Hour of Night.....Arr. by Vincent O'Brien  
The Foggy Dew.....Arr. by Milligan Fox  
Molly Brannigan.....Arr. by Stantford  
Aida—Aria, Ritorno vincitore; Finale second act.

The soloists on this occasion will be Alice Nielsen, Mary Desmond, John McCormack, Gilbert Wilson and Giuseppe Campanari.

The third and last concert, which will be a popular one, will have as soloists Yvonne de Treville, Dan Beddoe, Horatio Connell and Edward McNamara. Wednesday's program will be as follows:

Eve—A mystery in three parts.....J. Massenet  
Prologue—The Birth of Woman.  
Eve in Solitude (The Temptation).  
Prelude—The Fall.  
Estudiantina .....Lacome  
Chorus and Orchestra.  
(Specially arranged for this festival.)  
Bell Song (Lakme) .....Delibes  
Yvonne de Treville.

Two Grenadiers .....Schumann  
Edward McNamara.  
Robin Adair .....Arr. by Price  
Unaccompanied Chorus.  
Come Margarita, Come (Martyr of Antioch) .....Sullivan  
Daniel Beddoe.  
Air and Variations.....Proch  
Yvonne de Treville.  
Stars and Stripes.....Sousa  
Chorus and Orchestra.

In addition to the orchestra of the Metropolitan Opera House, which will form an important part in the series of concerts, the Paterson Festival Chorus, of which John J. Fitzgerald is the chairman, and the Paterson Symphony Orchestra, consisting of forty-seven members and under the baton of Conductor Wiske, will prove a strong attraction locally.

It is interesting to note the enthusiasm in Paterson. The coming festival is to be a great event, and a more gala affair could hardly be expected. With a population of over 125,000, this industrious city, thronged with a music loving public, has in the past accomplished great things. It is true the large majority of the population consists of those employed by the silk and other manufacturing industries, but, nevertheless, they are a responsive and appreciative people with a strong desire for the best in everything.

Seats varying in price from fifty cents up will be numerous, and, judging from the present sale, there will likely be very few, if any, left unsold when the doors of the immense auditorium are opened.

Every indication points to the greatest festival Paterson has ever had. Conspicuously placed in the various shop windows along the principal streets of Paterson are to be seen placards bearing the pictures of the soloists. In these places, as well as in hotels and restaurants, the coming festival is frequently the chief topic of conversation.

Because of the prominent part he has taken in the direction of the festival, Mr. Wiske has been kept unusually busy preparing for the opening concert. Mr. Wiske, as the moving spirit of the musical life of Paterson, has had his time well occupied conducting and rehearsing.

We hear that a lively new tune entitled "Theodore" has been included in the Methodist Episcopal Hymnal; but we must remain wondering whether it will be included in the next political campaign.—Boston Budget.

### TONKÜNSTLER SOCIETY CONCERT.

On the evening of Thursday, April 17, the Tonkünstler Society, of New York, gave a concert of chamber music at Assembly Hall, 109 East Twenty-second street.

The first number on the program, Mozart's "Symphonie Concertante" for violin, viola and piano, was excellently played by William G. Doenges, Ernst H. Bauer, and A. Campbell Weston. The other numbers on the program were equally well delivered, and Mr. and Mrs. Frederick Gunther sang charmingly a group of duets by Hildach, Hofmann and Henschel.

The complete program follows:

Symphonie Concertante for violin and viola with piano accompaniment (in place of orchestra), E flat major.....Mozart  
William G. Doenges (violin), Ernst H. Bauer (viola), A. Campbell Weston (piano).  
Sonata for violoncello and piano, D minor, op. 22.....Ludwig Thullie  
Willem Durieux and Alex. Rihm.  
Duets for soprano and baritone—  
Wer lehrte euch singen? (J. Sturm), op. 14, No. 2.....E. Hildach  
Nun bist du worden mein eigen (A. Hildach), op. 12, No. 1, E. Hildach  
Zum Abend (H. Kletke), op. 41, No. 1.....H. Hofmann  
Gondoliers (G. Zafira, English version by Constance Bache), op. 28a .....G. Henschel  
Mr. and Mrs. Frederick Gunther.  
Accompanied by A. Campbell Weston.  
Quartet for piano, violin, viola and violoncello, A minor, (manuscript) .....Nol Cornelissen  
The composer (piano), William G. Doenges (violin), Ernst H. Bauer (viola), William Ehnann (violoncello).

### Arnold Volpe Compliments Emma Banks.

Following the private rehearsal on February 16 of the Young Men's Symphony Orchestra, of which Arnold Volpe is the conductor, Emma Banks, the pianist, was complimented by the well known leader for the splendid manner in which she played the Liszt E flat concerto.

"Especially noticeable were her sureness and fine rhythm," is one of Mr. Volpe's comments.

### Ferdinand Carri's Pupils.

Ferdinand Carri, director of the New York Institute for Violin Playing, announces his students' violin recital at Aeolian Hall, Saturday evening, April 26, the program of which is made up exclusively of compositions for the violin. Among the ensemble numbers will be Handel's largo, played in unison by forty violins, with piano and organ.



## DANIEL MËLSA'S PARIS DEBUT

Paris, April 2, 1913.

When Daniel Mëlsa stepped onto the platform of the Salle Gaveau here last evening, he faced what were probably the most ideal conditions that ever confronted a concertizing debutant in Paris. At his disposal on the stage for the purpose of accompanying his concertos was the celebrated Colonne Orchestra and at its head stood the world's premiere conductor, Arthur Nikisch. The auditorium was filled to the last seat by an audience composed of the elite of the aristocracy of social Paris and of the American colony and of the art world. Among these listeners were many important personages rarely seen at concerts, as Myron T. Herrick, the American Ambassador to France; ex-Ambassador to Germany, Dr. David Jayne Hill and Mrs. Hill; Consul-General Frank Mason and Mrs. Mason, and Jean de Reszke.

It was an ideal setting for a debutant and was due to the untiring efforts of Mrs. Hill, Mëlsa's special patroness, who had aroused to an unusual degree public interest in the youthful artist, in his extraordinary abilities and in the dramatic story of his life. People were willing and eager to pay excessive prices to hear this remarkable Russian violinist and the receipts of this first concert, which amounted to over 10,500 francs, tell their own story, for such takings at a debut in Paris have never been known in the history of music in this city. It was a great event and Mëlsa rose to the occasion and proved himself in every particular worthy of it.

The program opened with an impressive reading of Berlioz's overture to "Benvenuto Cellini." Then came the Brahms violin concerto, as Mëlsa's first number, and his beautiful, finished, broad and noble interpretation of this great landmark of violin music at once proclaimed him to the Parisians as one of the real artists of our time. Expectations under such brilliant auspices were naturally high, but Mëlsa won his audience at the very start with the first theme, which he played with ineffable tenderness and with deep poetic expression. The youth has made astonishing strides in his art since I heard him in Berlin in December. He has matured and broadened and meliowed and has gained particularly in the display of temperament—all of which goes to prove that this new star possesses that most essential attribute for the ambitious young artist—the capacity for growth. In point of execution his performance of the Brahms concerto was faultless, while his tone was at all times warm, luscious and appealing. It was a reading lofty in spirit and full of character and announced even to the layman that this young Russian musician had grasped the spirit of the composer's mission.

The violinist's second number was Tartini's "Devil's Trill" sonata, which was played with piano accompaniment. Mëlsa has that extraordinary suppleness and fleetness of fingers without which a satisfactory performance of the rapid trills in this difficult work would be impossible. His cantabile here was admirable and there was an inner glow and fire that lent great interest to his interpretation. He was most efficiently supported at the piano by Eugene Wagner, a thorough musician and artist, who enjoys the reputation, as I am informed, of being the foremost accompanist in Paris.

Nikisch contributed two other orchestral numbers—Liszt's symphonic poem, "Les Préludes," and the "Vorspiel und Liebestod" from Wagner's "Tristan und Isolde." The "Préludes" found at Nikisch's hands an ideal interpretation, but the clou of the evening, so far as the orchestral numbers were concerned, was the "Liebestod," of which the great conductor gave a rendition that will live long in the memories of all present and that seemed to amaze the Parisians, for it elicited extraordinary tokens of approval. There was something elemental in the grand sweep and in the surging stream of passion, which rose to a tremendous climax.

Mëlsa's final number was the Paganini concerto, the work on which, as is well known, Kubelik founded his reputation. The Russian, although only nineteen years old, already enjoys the reputation of playing this most exacting virtuoso composition marvelously well and it would seem that this reputation is thoroughly justified. The youth has all the virtuoso qualities, such as brilliancy of style, verve, fingers that conquer every technical difficulty with supreme mastery and the fleetness and resourcefulness of bowing that at all times, even in the most intricate passages, make violin tone a thing of beauty and joy. Paganini's music in these days is palatable only when played in a transcendental style such as was evinced yesterday evening. But all of the technical intricacies and baffling difficulties which Mëlsa juggled with such nonchalant ease could not make one forget his fervor of expression and warmth of delivery, his superior mental grasp, and his voicing of the concerto and its mission. It was a perform-

ance of rare perfection. The applause showered upon the young artist was spontaneous and prolonged. He was recalled again and again and encores were, of course, inevitable. One of them, which was played after the Tartini sonata, was Faure's berceuse. This was an appropriate and fitting tribute to the occasion. Moreover, the berceuse, as was shown by the sighs of satisfaction heard on all sides, is a great favorite in Paris. The Mëlsa debut,



DANIEL MËLSA.

taken all in all, was a strong and brilliant success and must be chronicled as one of the most remarkable events of its kind ever known in the French capital.

ARTHUR M. ABELL.

### Max Pauer Sails for Europe.

Max Pauer, the pianist, sailed for Europe last week on the steamship America after an extraordinary American tour. The best proof of the deep impression which Mr. Pauer made can be found in the fact that he has been re-engaged for a tour with the Boston Symphony Orchestra under Dr. Karl Muck, and has also been re-engaged for no less than ten appearances with the New York Philharmonic Orchestra, three of which will be in New York. Mr. Pauer will also be heard with many of the great Western orchestras.

He has been extremely busy playing in all sections of the country as far West as Omaha. Mr. Pauer gave a recital for the Chromatic Club at Troy, N. Y., the night before leaving, and as the steamer sailed he remarked that the applause of his Troy audience was still ringing in his ears, and the memory of it would be a pleasant companion on his long journey across the water.

Mr. Pauer played the following program with the Troy Chromatic Club:

Air with variations (The Harmonious Blacksmith) .....Handel  
Gigue, D minor .....Haessler  
Andante, F major .....Beethoven  
Scherzo, E flat minor, op. 4 .....Brahms  
Impromptu, B flat major, op. 149, No. 2 .....Schubert  
Nocturne, Midnight .....Fields  
Traumerei .....Schumann  
Rondo Capriccioso, op. 14 .....Mendelssohn  
Impromptu, A flat major .....Chopin  
Two studies, C sharp minor and G flat major, op. 25 .....Chopin  
Nocturne, D flat major .....Chopin  
Ballade, G minor .....Chopin  
Waldeinszenen .....Liszt  
Gondolieri (Venice) .....Liszt  
Etude de Concert, F minor .....Liszt  
Hungarian Rhapsody No. 10, E major .....Liszt

Regarding the concert, the Troy Times of April 11, 1913, says:

At the piano Max Pauer is a man of maximum power. To see this six-footer sit down at the piano and give the keyboard a few assuring touches as if to say "Be not afraid" is to have a feeling of confidence that everything will go all right. There may be a false note here and there, in the very abandon of mastery, just as the orator with the fullest vocabulary will lapse into the wrong word now and then while the precise man with meagre diction will always use the word he intended to use. But you know the train

is going through and on schedule time, if it does bump occasionally at a switch crossing.

The Chromatic Club's admirable assembly at Association Hall last night found Herr Pauer a performer whose chief characteristic was freedom. He has the most undeniably facile fingers, and he knows it, and his whole performance is an amazing exhibition of what power the human hand can achieve over the keys of a piano. Such ease is often dangerous, from its inclination to become fantastic, and it seemed sometimes last night as if the tempo were unduly accelerated; as if the arms and the memory were doing it all, and as if sentiment were bewildered by the pride of action. But such criticisms spring like mists from temperamental differences. What stood out like a mountain was the firmness, the clearness, the control that showed the great artist if not the genius, and that are sources of delight in whatever field of activity they may be found.

When Mr. Pauer opened his recital with Handel's "Harmonious Blacksmith" with variations, it was seen at once and with much pleasure that the performer knew his piano. A Haessler gigue manifested digital dexterity, a Beethoven andante was delightfully tender and Mr. Pauer was very much at home in the gigantic leaps of the Brahms scherzo in B flat minor. The second group opened with a beautiful Schubert impromptu in B flat. The pianist's diversity was better shown nowhere than in the Field "Midnight" nocturne. The Schumann "Traumerei" was almost monotonous in its sustained pianissimo and was the least characteristic of any of last night's performances. Mendelssohn's "Rondo Capriccioso" was another exhibition of manual capacity, the runs and trills being unsurpassable in their ease and dynamic accuracy. When you come to Chopin (did he come to Chopin? Some of the enthusiastic Chopinists in the audience thought not) the familiar selections which have been played by so many of the great ones could not conceal the beauty of the composer's melodies and harmonies, but there seemed to be a lack of just that poetic sentiment which makes the dream the boundary line between prose and poetry. As was foreseen as the recital progressed, the Liszt chapter was the best of the evening. The huge challenges which Liszt throws down to would-be followers did not deter those wonderful hands of last evening. The "Waldeinszenen" was truly a forest, the gondolier's song was more charming than Venice itself, for no gondolier ever could sing as Pauer plays; the concert study in F minor was a magician's bag of marvels, and the tenth rhapsody was like a thunder storm in the mountains, with visions of the promised land between the clouds. The audience tried hard to make Mr. Pauer add a number to the "sweet sixteen," but perhaps he thought that to add something to a Liszt rhapsody was like descending from Sinai in a parachute, and he bowed dissent.

The recital was an admirable finale to the Chromatics' season of classics, and everybody was grateful for the evening with one who is surely a giant of the keyboard. (Advertisement.)

### CHICAGO APOLLO CLUB ELECTION.

(By Telegraph.)

Chicago, Ill., April 21, 1913.

Musical Courier, New York:

Election returns of Apollo Musical Club were as follows: President, Harrison G. Wells; vice president, W. B. Sloane; secretary, Carl D. Kinsey; directors, T. H. Ratcliffe, Charles D. Lowery. Fight hot for secretaryship. Kinsey polled greatest vote on ticket, 162. Total votes, 219. RENE DEVIRES.

### NORDICA CONCERT AT CARNEGIE HALL.

This afternoon (Wednesday, April 23), under the management of Antonia Sawyer, Lillian Nordica gives her farewell recital at Carnegie Hall, New York, prior to leaving for a tour of the world under the management of Frederic Shipman.

Among the numbers of the very unusual program is Bember's "La Ballade du Désespéré," written "for voice and recitation, accompanied by violin, cello and piano."

The program follows in full:

An die Musik .....Schubert  
Songs in English—  
When Cherries Bloomed .....Wakefield-Cadman  
At the Feast of the Dead .....Wakefield-Cadman  
Lately in Dance .....Arensky  
Damon .....Stange  
Oratorio, Let the Bright Seraphim (from Samson) .....Handel  
Trumpet obbligato by Carl Heinrich.  
Songs in French—  
Nell .....Faure  
Le Nil .....Leroux  
Violin obbligato by Franklin Holding.  
Ariette .....Vidal  
Opera, Aria from Madama Butterfly .....Puccini  
Songs in German—  
Fäden .....Erich Wolf  
Komm lass uns spielen .....Bleichman  
Am Manzanar .....Jensen  
Waldegespräch .....Schumann  
La Ballade du Désespéré,  
Words by Henri Murger, music by Bember.  
For voice and recitation, accompanied by violin, cello  
and piano. Violinist, Franklin Holding; cellist, William  
Duriex; recitation by Monsieur Rousseau.

### William Hinshaw in Atlanta.

William Hinshaw is in Atlanta, Ga., this week singing in the performance of "Cyrano," with the Metropolitan Opera Company. While in the Georgia metropolis Mr. Hinshaw will also sing at the dedication of a new organ in one of the leading churches on invitation of William T. Peel, president of the American National Bank.

Next Monday evening, April 28, Mr. Hinshaw is to sing at the music festival in Paterson, N. J. On May 6 he appears in Erie, Pa., with the Apollo Club of that city. On May 17 the baritone will be heard at the music festival in Ann Arbor, Mich. On June 12 Mr. Hinshaw goes to Saratoga, N. Y., to sing at the convention of the New York State Music Teachers' Association.



**HAARLEM PHILHARMONIC SOCIETY MUSICAL.**

Thursday morning, April 17, the fifth musicale of the Harlem Philharmonic Society of the City of New York was held in the Astor Gallery of the Waldorf-Astoria Hotel. The artists were Anna Case, soprano, of the Metropolitan Opera Company, and Paulo Gruppe, the well known cellist. The exceptional work of both was thoroughly appreciated by every one present.

Miss Case, one of the youngest of the Metropolitan Opera Company singers, was most enthusiastically greeted. Verdi's aria from "Traviata" and the "Bell Song" from "Lakmé," by Delibes, elicited warm applause, being two of her best selections. Miss Case's lighter songs, however, were none the less appreciated. The "Will-o'-the-Wisp," by Spross, was so delightfully rendered that Miss Case was forced to return to the stage, but she refrained, however, from granting encores.

Paulo Gruppe again proved himself an artist. During the first part of his program the audience had an excellent chance to judge of Mr. Gruppe's fine tone qualities. The cellist's rendering of the "Swan," by Saint-Saëns, found his listeners most responsive, his delivery of this number being particularly satisfying. In Schumann's andante and the rondo by Dvorák Mr. Gruppe showed ample technic and complete command of his instrument.

Max Herzberg's piano accompaniments were executed in fine style.

The complete program follows:

Songs—		
Ich möchte schweben über Thal und Hügel.....	Sjögren	
Lithauisches Lied.....	Cho in	
Silver Ring.....	Chaminade	
Cecilia.....	Strauss	
Anna Case.		
Chanson Sans Paroles.....	Tchaikowsky	
Minuet.....	Hayden	
Swan.....	Saint-Saëns	
Arlequin.....	D. Popper	
Paulo Gruppe.		
Aria from Traviata.....	Verdi	
Anna Case.		
Songs—		
Sacred Fire.....	Russell	
Synnov's Song.....	Kjerulf	
The Wind that Shakes the Barley.....	Clasens	
Will o' the Wisp.....	Spross	
Anna Case.		
Serenade.....	D'Ambrosio	
Andante.....	Schumann	
Rondo.....	Dvorák	
Paulo Gruppe.		
Aria, Bell Song, from Lakmé.....	Delibes	
Anna Case.		

**Wagner Centennial at Hippodrome.**

Next Sunday evening, April 27, the following all Wagner program will be given at the New York Hippodrome by the United Singing Societies of New York, assisted by the great contralto, Madame Schumann-Heink:

Overture from Rienzi.	
Orchestra, Members of the Philharmonic Society.	
Pilgrim Chorus from Tannhäuser.	
United Singers of New York.	
Erda Scene from Rheingold.	
Dreams.	
Madame Schumann-Heink.	
Chorus of the Messengers of the Peace from Rienzi.	
Spinning Song from Flying Dutchman.	
United Ladies' Choruses.	
Sailors' Chorus from Flying Dutchman.	
Battle Hymn from Rienzi.	
United Singers of New York.	
Adriano aria from Rienzi.	
Madame Schumann-Heink.	
Hail, Bright Abode, from Tannhäuser.	
United Singers of New York and United Ladies' Choruses.	
Siegfried's Rhine Journey from Götterdämmerung.	
Orchestra, Members of the Philharmonic Society.	
The Holy Supper of the Apostles.	
Rendered by a special chorus of 300 voices composed of singing societies under direction of Carl Hein.	

The concert is in celebration of the hundredth anniversary of Wagner's birth.

The choruses will consist of 1,000 voices, and the orchestra of members of the New York Philharmonic Society. The conductors will be Frederick Albeke and Carl Hein.

**Carré's Art of Song.**

George Carré, the New York tenor, was asked recently for his views on the art of song, and he expressed them in the following manner:

"Singing is the most natural of the arts because it is God given. It is the most useful of the arts because it affords the greatest amount of pleasure. It is the most satisfying of the arts because it is vital. It is the most lucrative of the arts because everybody enjoys it. It is the most fascinating of the arts because one has direct control over the emotions and can convey them at will. It is the most valuable of the arts because it is the only human function that can be retained after death. It is the most subtle of the arts because it is the most elusive. It is the most abused of the arts because everybody dabbles in it. We ought therefore to take a common sense view of the matter. To become a good singer one must have

the right kind of instruction. Not every one is fitted to train and develop the voice. Only one who sings correctly can do that."

**Cordelia Lee to Play at Aberdeen.**

Cordelia Lee, the American violinist, who has been playing in Russia, has just returned to the United States, where she will be the soloist at the May Festival at Aberdeen, S. D. Miss Lee expects to give a recital in New



CORDELIA LEE.

York during the early part of next season, prior to her return to Russia for a concert tour.

Miss Lee was born in Aberdeen and her native town expects to give her a great welcome, as this will be her first appearance there since she left to study in Europe.

**Jane Osborn-Hannah Completing Brilliant Season.**

Jane Osborn-Hannah, soprano of the Chicago Grand Opera Company, is now homeward bound with that organization after a transcontinental tour. On April 17 she



JANE OSBORN-HANNAH AS SIEGLINDE.

gave a recital at Peoria, Ill. On April 19 she sang Sieglinde in "Walküre" at St. Louis, and April 23 (today), at Minneapolis. She will appear at the Sunday night orchestral concert at Cincinnati on April 27, at which place the company will disband for the season. On April 28 she gives a recital at Lebanon, Ohio, and on April 30, at Washington, D. C. Madame Hannah has had remarkable success during this tour and has won the plaudits of both connoisseur and dilettante by reason of her charming impersonations and beautiful voice.

**Pupils of Madame Haggerty-Snell Give Recital.**

The recital of Madame Haggerty-Snell's vocal pupils, which was given at the Mariner Studios, New York, Tuesday evening, April 15, was well attended. The pupils all showed excellent training, there being many excellent voices among them. Some of the pupils have been with Madame Haggerty-Snell only from three to six months.

Raymond Perkins, piano student of Frederick Mariner, assisted, and his playing was deserving of much praise. The excellent methods of his teacher, Mr. Mariner were well displayed. Every one present enjoyed the evening's entertainment.

The program follows:

Capriccio.....	Scarlatti (1659-1735)	
Solfeggiato.....	P. E. Bach (1714-1788)	
Raymond Perkins.		
Rose of My Heart.....	Löhr	
Evelyn Ross.		
Song of the Turnkey.....	DeKoven	
Howard Hallock.		
In My Garden.....	Liddle	
Jesse Fullington.		
La Donna è Mobile.....	Verdi	
Frank Gennello.		
Spell of the Ukon (reading).....	Service	
Deacon and the Circus.....	Foss	
Frank E. Perkins.		
Lovelight in Your Eyes.....	Edwards	
Charles H. Hunt.		
Serenade.....	Gounod	
Mrs. J. L. Williams.		
Hebe (duet).....	Redding	
Miss Ross, soprano; Mr. Gennello, tenor.		
Sing Me to Sleep.....	Greene	
C. A. Lawrence.		
April.....	Harris	
Joy of the Morning.....	Ware	
Jesse Fullington.		
Am Meer.....	Schubert-Liszt	
Raymond Perkins.		
Solo and quartet, Asleep in the Deep.....	Petrie	
C. A. Lawrence, first tenor; H. S. Hallock, second tenor; baritone solo, A. H. Trube, first bass; W. R. Hallock, second bass.		
Not Understood, Musical Monologue.....	Backen-Barnard	
Just by Laughing.....	Harris	
Mrs. Frank E. Perkins.		
Leaves and the Wind.....	Leoni	
My Cavalier.....	Nathan	
Evelyn Ross.		
Three for Jack.....	Squire	
Little Irish Girl.....	Löhr	
Walter R. Hallock.		
The Merry Lark Is Singing.....	Nevin	
Ob, That We Two Were Maying.....	Nevin	
Mrs. J. L. Williams.		
M' apparì tutt amor.....	Flotow	
E Lusevan le stelle.....	Puccini	
Frank Gennello.		
Idyllen.....	MacDowell	
Witches' Dance.....	MacDowell	
Raymond Perkins.		
Slumber Boat.....	Gaynor	
O Heart of Mine.....	Galloway	
Charles H. Hunt.		
His Lullaby.....	Jacobs-Bond	
Cuckoo.....	Abt	
Mrs. S. E. Hammitt.		

**Walter Earnest, the Pittsburgh Tenor.**

Walter C. Earnest, the Pittsburgh tenor, is having continued success in concert work this season, and is becoming more in demand as he is better known.

On April 9, Mr. Earnest gave a recital before the Woman's Club, of Louisville, Ky., and was enthusiastically greeted by a large and delighted audience. The Courier-Journal of that city, in its criticism of the concert, says the following:

A succession of lyric gems made up the program, which was unbackneyed, and evinced a wise selective faculty and included a wide range of mood—the delicate and tender, the eerie, the daintily humorous and the dramatic—all sung in clearly enunciated English. Several years have elapsed since Mr. Earnest's last visit to Louisville, but his unusually fine voice and finished technic were remembered by many admirers, and yesterday's performance was a triumph of the singer's mature art.

The Louisville Times had this to say:

The program was altogether out of the common. In the first place, every song was given in English, and given with a clearness of diction of quite exceptional rarity; and next, the selections avoided the dramatic as much as possible. At all times Mr. Earnest not only sings well, but intelligently.

In addition to these criticisms the Louisville Journal made the following comments:

An interesting artist's recital was given by Walter Earnest at the Woman's Club yesterday afternoon. Mr. Earnest, who has a tenor voice of power and singular delicacy, sang the folksongs, light ballads and lieder of England and Germany. He combines with a real sympathy for the folk music the ability to sing it simply and naturally, and to interpret the unconscious pathos of the ballads, as well as their vitality and humor. (Advertisement.)

**Carl Edouarde Engaged.**

Carl Edouarde and his band have been engaged for this week, beginning April 21, by the Syracuse Chamber of Commerce, for the Industrial Exposition in the Arena, Syracuse, N. Y. There were a number of bands in competition for this exposition, but Carl Edouarde and his band won out and were selected after a thorough investigation. Mr. Edouarde has a number of other engagements pending, which promise him a very busy season.

## GREATER NEW YORK

New York, April 21, 1913.

Hattie Clapper Morris, the teacher of many well known singers, prominent in operatic, concert and church work (and this covers not alone the United States, but Europe and other countries), gave a dinner April 15 to Mr. and Mrs. A. W. Drake, followed with music afterward by Norman Wilks, pianist; Martina Johnstone, violinist, and Elfreda T. James, vocalist. These contributed delightful music by classic and modern composers, which was greatly enjoyed by the company present.

Moritz E. Schwarz gave his April 16 organ recital at Trinity Church, playing the works named in THE MUSICAL COURIER in a previous issue. At 12.20 noon, today, April 23, a "Fest Overture" will prove melodiously interesting, and the "Wedding March" has popular appeal and Italian style. Tours' "Pastorale" is simple but effective, and the Guilman excerpt will show the good taste of the player, which can always be depended on. There are but seven remaining recitals by Mr. Schwarz on Wednesdays at 12.20 noon in Trinity Church. The program for next Wednesday, April 30, is as follows:

Sonata No. 6 (theme and variations).....Mendelssohn  
Meditation in F.....Rogers  
Scherzo.....Tchaikowsky  
Adagio in B flat.....Spohr  
Finale, second symphony.....Widor

Mr. and Mrs. John W. Nichols visited during the early part of last week with Mr. Nichols' mother in St. Joseph, Mo., and on Thursday gave a recital in Joliet, Ill. Their engagements for the coming week are: Tuesday, Flushing, L. I., Music Club; Wednesday, Philadelphia concert, and Thursday, Paterson, N. J., concert. They have completed a very successful recital tour, covering an area of twenty States, and have a number of re-engagements for appearances next season.

Ginevra Migliaccio, the young Italian-American pianist, whose annual recital is a most pleasing event, appeared, as usual, April 15, at the Waldorf-Astoria Hotel, playing works by modern composers. She has a beautiful touch and plays with temperament, which means with warmth and intelligence, of course. Prominent Italians living in America see that this annual affair is a success. Caruso was among the patrons.

At a committee meeting of organists at Hotel McAlpin last week, plans were completed for a dinner to T. Tertius Noble, who comes from the most beautiful cathedral in all England, as Howells says in the March Harper's (at York) to become organist and choirmaster at St. Thomas P. E. Church, Fifty-third street and Fifth avenue, Manhattan. Ladies and gentlemen will be welcomed. Date, Wednesday evening, April 30; place, Hotel McAlpin; price, \$4 per cover.

Mildred Bigonly, of Montclair, N. J., and Vyvyan Donner, of Manhattan, are promising pupils of Henrietta Speke-Seeley, who have already made an impression on the large current of musical life of the metropolis. Miss Bigonly was very successful in a group of songs at the Montclair Musical Club, April 9; she was also soloist at the reception of the Add Volume Club, of Jersey City, John Corbin, the dramatic writer and critic, being guest of honor. Miss Donner, formerly of "The Merry Countess" company, sang French songs at the spring meeting of the Alliance Française, of Brooklyn. The activities of their teacher, Mrs. Speke-Seeley, cover a wide field; the St. Cecilia Club, of which she is conductor, sang at the wedding of Mr. Adams, one of the members, in the Tremont M. E. Church, April 12, with Mrs. Seeley at the organ.

Marta A. Kranich, the soprano, was soloist at both the Junger Mannerchor concert in Brooklyn, April 13, and at the O'Connell concert, Manhattan, April 16. In Brooklyn she sang, with orchestra, the sacred solo "Jerusalem" from Mendelssohn's "St. Paul" and three songs, having especial success with Al. Kranich's "Heb' Dein Antlitz Rose." At the other concert she sang these songs:

O Let Me Dream Again.....Sullivan  
A May Morning.....Denza  
Du Fragst Mich.....Al. Kranich  
I Love You.....Grieg

Various public schools of Greater New York have beautiful pipe organs, little used, however. These the Board of Education plans to utilize in organ recitals, Sunday afternoons. Joseph P. Donnelly, professor of music at DeWitt Clinton High School, gave the April 13 organ recital at that school, playing works by Bach, Handel, Salome, Mendelssohn, Whiting, MacDowell and Guilman. Mr. Donnelly is known as an organist of ability, combining technical facility with temperamental interpreta-

tion. Preceding the recital he gave a talk on "The Organ and How to Listen to It."

The Kriens Orchestra Club now numbers seventy players, who are preparing for a concert on May 15, at which they will play a Haydn symphony, the Kriens suite "In Holland" (which has been played at the Metropolitan Opera House Sunday night concert), and the overture to "Tannhäuser." The Choral Club has an equal number of singers, and they will appear at this concert in Gounod's "Gallia" and shorter numbers. A notice elsewhere in this issue calls for more singers for this chorus; apply at 345 West Seventieth street.

Mary Hissem de Moss, who has been heard all over the United States, winning most favorable comment, will assist the Fellowship Club, of Philadelphia, as soloist in its second concert of the tenth season, April 30, William Kessler, conductor. In the American concert field there is no better equipped soprano than Madame de Moss. In recital and oratorio this brilliant singer has been heard from one end of the country to the other, and her fame rests upon a record of splendid achievement. To enumerate the clubs and societies with which Madame de Moss has appeared as soloist would be to name the principal musical organizations of the country. She has sung under the baton of such eminent conductors as Theodore Thomas, Walter Damrosch, Emil Paur, Frank van der Stucken, J. Fred Wolfe and Max Fiedler. She has appeared as soloist at the Worcester Musical Festival, the Cincinnati May Festival and the Ann Arbor Festival, with the Boston Handel and Haydn Society, the Apollo Club, St. Cecilia Society, the Pittsburgh Orchestra, the Boston Symphony, the Cincinnati Symphony, the New York Symphony, the Baltimore Symphony and the Bach Festival orchestras, and in twenty-three of the principal cities of the United States.

The authorities of the Cathedral of St. John the Divine, West 112th street and Amsterdam avenue, have issued a circular calling attention to a special service of worship, through the Arts for Artists, Sunday, April 27, at 4 p. m., when the sermon will be preached by Rev. Howard C. Robbins. In part the circular says:

To the cathedral are invited all who seek beauty and the service of their fellow men through any art, whether of expression or of design, in verse or in prose, with the brush, or the modeler's tool, as designer or composer, or in any of the diverse paths where music leads, or, last, in the supreme art of the drama.

This invitation is extended by the Bishop of New York in grateful recognition of the service of the arts in the worship of Almighty God.

It is hoped to begin on this occasion a yearly gathering at the cathedral, and your presence will aid, encourage and render perpetual this annual assembly of artists met to worship through the arts.

Loretta C. O'Connell, pianist, gave a concert at Masonic Temple, Lenox avenue, April 16, playing works by Reinhold, Schumann, Bach, Chopin and Liszt. She was assisted by Marta A. Kranich, soprano; Louise K. Niederreuther, soprano; Francesco C. Torre, tenor, and Paul Romeo, accompanist.

Prior to their departure for Europe, Mr. and Mrs. Walter Pulitzer will give a musicale, April 24, at their residence, 57 West Fifty-eighth street. The program will be under the direction of Giorgio Sulli, of the Metropolitan. A special feature will be some excerpts from a new opera by Mr. Pulitzer. In addition to half a dozen vocalists, Philip Gordon, the young piano virtuoso, will play some new Russian pieces, and Master Eisenberg will give cello selections.

Signor Mauro-Cottone, organist and choirmaster of the only Spanish Roman Catholic Church in New York, had a busy Sunday on April 20, the church, at 156th street, between Broadway and Riverside Drive, being consecrated. John Cardinal Farley, who celebrated his seventy-first birthday the same day; the Rev. Mattias Cuevas, of Madrid; Monsignor Lavelle, and other high church dignitaries were present, taking part in the celebration. This was the musical program:

Organ prelude.....Franck  
Messe solonelle.....Rheinberger  
Motets, five voices.....Palestrina  
O Salutaris.....Mauro-Cottone  
Tantum Ergo.....Bach  
Organ postlude, Fugue in D.....Bach

The church is the costliest of any of its size in America, built through the efforts of Maria de Barril and Archer M. Huntington, and contains some very valuable art works, donated by the King of Spain, by the Infanta Maria Teresa (sister of the King), by the late John Pierpont Morgan, Mrs. Penfield and others. Mr. Mauro-Cottone is a concert organist, pianist and composer, coaching oratorios, operas and classic songs.

Sergei Klibansky's next students' recital takes place next week, Wednesday, April 30, 8.15 p. m., at 212 West Fifty-

ninth street. The feature of the occasion will be a group of new songs by Walter Kramer and Marion Bauer. The following pupils will appear: Misses A. Marefield, Jean Vincent Cooper, Gulalia B. Cannon, Louise Wagner; Mesdames G. W. Hill, Charles L. Sicard Willis; and Messrs. B. Woolff, C. Gerri, F. Sniffen, F. Strandenass, C. Gucochenian. Ethel Bowman will be at the piano. Admission cards free on application.

Emma Thursby, the well known singing teacher, and her sister Ina, are among the notable sojourners on the Pacific Coast this spring. They have been spending some weeks in Oakland, Cal., as guests of Mrs. Frank C. Havens, at "Wildwood"; this home is unique, being a combination of Far East and modern West. Mrs. Havens gave a large reception in their honor Easter Sunday, 300 cards being issued. Artists of the Chicago Opera Company, at that time on the Coast, also attended. Miss Thursby has always been a great favorite in California; her first concert tour took her to San Francisco, with Gilmore's Band, and old time music lovers recalled the throngs which heard her then at the old Mechanics' Pavilion. Later she sang there with the Theodore Thomas Orchestra, when the Bohemian Club serenaded her from the court of the old Palace Hotel. Miss Thursby left New York for rest and a vacation, but she has not been allowed to remain idle; she has obligated herself to help several young artists of California, who think of studying abroad. Mrs. Havens was also Miss Thursby's pupil in the East, when Miss Thursby visited her at her beautiful home at Sag Harbor, L. I. Many complimentary affairs have been given and planned for Miss Thursby and her sister. Among these was a reception April 18 by the California State Music Teachers' Association. The Thursbys will remain in California this month, and return to the metropolis of America in a few weeks, then going to Europe for the summer.

The Oratorio Society of Newark, N. J., under the baton of Louis Arthur Russell, will celebrate the 100th anniversary of Wagner's birth in Krueger Auditorium, Wednesday evening, April 23, with a concert devoted to music by German composers, leading through selections by Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Schubert to Wagner. The second part of the program will present scenes, overtures, etc., from "Rienzi," "Tannhäuser," "Walküre," "Lohengrin" and "Parsifal." The affair is under the patronage of Mayor Haussling, of Newark, with a long list of German-American citizens. The Newark Symphony Orchestra will play the instrumental numbers and accompaniments.

Clara E. Thoms' Buffalo tenor, the young Italian youth Giovanni Mangano "delights large audience," says the Buffalo Courier of April 17. Under the auspices of a local Italian society he gave a song recital at the Genesee Hotel April 16, and quoting again: "His opening number was sung with splendid voice and disclosed the singer's dramatic temperament. He sings with the enthusiasm and musical intelligence of his race, and his phrasing and command of pianissimo were notable features. . . . In 'Boat Song,' by his teacher, Clara E. Thoms, he sang with fluency and achieved a dramatic climax." Eva Tugby, the Niagara Falls soprano and pupil of Mrs. Thoms, is to appear under her auspices in various metropolitan musical centers in May.

Today, April 23, Professor Baldwin gives his 300th organ recital at City College, 4 p. m., playing the following program:

Fantasia.....West  
Allegretto from seventh symphony.....Beethoven  
Pascaglia.....Bach  
Song of Happiness.....Lemare  
Pontifical Sonata.....Lemmens  
Serenade.....Schubert  
Toccata in G.....Matthews

Mattie Sheridan, president and toastmaster of the Hungry Club, which dines every Saturday evening in the year, and is hungry for all good things mental and spiritual, originated a "Butterfly Night" at Hotel Marseilles for the 34th dinner, April 19. Ella McLennan, a gifted young girl, who has been blind since birth, made her first public appearance as a soprano singer.

Amy Titus Worthington, the Buffalo composer, is sojourning in Manhattan. She has recently submitted a suite of "Scotch Songs" for publication, and they have been accepted by the house of Presser. "Marche Progressive" (dedicated to the new president) is one of her published works; it has swing and melodiousness to recommend it. She is an active member of the Manuscript Society, where her works have been performed.

Idelle Patterson, the American lyric soprano, sang a series of ten songs for the Chaminade Club of Hackensack, N. J., at the residence of Mrs. Easton, a fortnight



ago. Her clear and expressive voice and winning personality greatly pleased those present. May 24 she is to sing in the Academy of Music, Brooklyn. Her recital at Aeolian Hall, April 25, is noticed elsewhere in this issue of THE MUSICAL COURIER.

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Carl M. Roeder's pupils' recital will be given Wednesday evening, May 7, in the auditorium of the Engineering Society Building, West Thirty-ninth street. These recitals are occasions of real interest to pianists. Invitations may be had upon application to Mr. Roeder, addressed to his studio, Carnegie Hall.

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Minnie Albert, the accomplished pupil of Elise Conrad, was the soloist for the Normal Lodge 523 of the Mecca Society of New York, Monday night, April 14, at the Palm Garden, playing the Hungarian fantasia by Liszt. The audience was aroused to high enthusiasm, recalling the little pianist many times, and upon their failure to win another number the people cried "Give us an encore." The club presented her with a testimonial and a bunch of roses. Miss Albert enters Sigismond Stojowski's piano class at the Von Ende Music School next season.

#### TOSCANINI AGAIN CONDUCTS SYMPHONY.

Last Friday afternoon, April 18, in the Metropolitan Opera House, Arturo Toscanini repeated his baton triumphs of the previous Sunday night, when the program heard on that occasion was again presented in the presence of a large and enthusiastic audience. Signor Toscanini once more commanded the magnificent and responsive Metropolitan Opera House Orchestra of 105 players, the Metropolitan Opera chorus of about 300 voices, and these soloists: Frieda Hempel, soprano; Louise Homer, contralto; Carl Jörn, tenor, and Putnam Griswold, bass.

The program was:

A Faust Overture ..... Wagner  
Rondo, Till Eulenspiegel's Merry Pranks ..... Richard Strauss  
Symphony No. 9 ..... Beethoven

Toscanini conducted, as is his custom, entirely from memory, and gave inspiring and luminous readings. Beethoven's ninth symphony again was performed in glorious style. Frieda Hempel and Louise Homer sang finely in the solo passages of the Beethoven number, as did also Carl Jörn and Putnam Griswold. It was a memorable musical occasion.

#### FINAL CONCERT OF PEOPLE'S SYMPHONY SOCIETY.

The thirteenth season of the People's Symphony Society, Franz X. Arens, musical director, concluded with an orchestral concert in Carnegie Hall, New York, last Sunday afternoon, April 20. The German Liederkrantz (male and mixed chorus), Arthur Claassen, conductor, assisted.

Much could be said in praise of the finished musicianship displayed by the orchestra in the rendition of the program. It certainly bore favorable comparison with that of the best symphony orchestras of the country and Mr. Arens should be well satisfied with the success of this final concert of the season. In its good attacks and concerted work the chorus was commendable. The weakness of the altos, however, who much of the time could scarcely be heard, was very evident. The soloists of the afternoon were Gustaf Bergman, tenor, who sang the "Prize Song" from "Meistersinger," and Charlotte Lund, who gave "Elsa's Dream" from "Lohengrin."

The complete program follows:

Freudig begrüßen wir die Edle Halle (Tannhäuser).  
Mixed Chorus.  
Overture (Tannhäuser).  
Prize Song (Meistersinger).  
Gustaf Bergman.  
Siegfried Idyl.  
Sailors' Chorus (Flying Dutchman).  
Male Chorus.  
Vorspiel und Finale (Tristan und Isolde).  
Elsa's Dream (Lohengrin).  
Charlotte Lund.  
Walküre.  
Meistersinger.  
Mixed Chorus.  
Choral. Wach auf.  
Ehrt eure deutschen Meister.

#### Léon Rains Resumes Tour.

Léon Rains, the noted basso, has resumed his concert tour, temporarily interrupted by the recent floods in Ohio. Last week he was soloist at the concert of the Toledo Maennerchor, and was accorded the following tributes by the critics of that city:

It is seldom that people go away from a concert, in these days, feeling that they have not had enough. But this rare experience occurred Thursday evening at the Valentine when the splendid program given by the Toledo Maennerchor and the famous basso, Léon Rains, was finished before 10 o'clock, and the audience had to be content with quality, in place of quantity.

There was no doubt about the quality, however. Such a singer as Léon Rains is not often heard in Toledo—or anywhere, for that matter. His voice is tremendous, not only in its strength, but in the rarer attributes of firmness, sureness and a certain quiet, magnificent dignity. It seemed to be a part of his own calm, splendid poise and the statelyness of his whole bearing, acquired, perhaps, from long residence in the courts of kings; for Mr. Rains, although an American by birth, has long been attached to the court of the

King of Saxony, as court singer of the Dresden Opera. He is at present on a specially granted four months leave of absence.

At the close of every song his fine figure stood like a statue until the last note of the accompaniment died away. His tones are deep, sonorous, adamantine. They give the impression of absolute infallibility. Mr. Rains added to the interest of his songs by prefacing them, in several instances, with brief, explanatory remarks. He also introduced another and most welcome innovation by giving the titles of his encores; whereas the majority of musicians compel the average audience to guess at what they are singing.

The program opened with Hegar's "Morning in the Forest," sung by the Maennerchor, under the ever capable direction of Joseph Wyll. Two beautiful Schubert numbers, "The Wanderer" and "Death and the Maiden," were then given by Mr. Rains, with "The Two Grenadiers" as an encore. Next came "The Image of the Rose," by Reichardt, with tenor obligato by Albert Kuhnle, and, by request, a most delightful rendition of "My Old Kentucky Home," by Van der Stucken, sung by Maennerchor.

Mr. Rains' singing of the next numbers, Wagner's "Dreams" and the prayer from "Lohengrin," was exquisite. In response to the tumultuous applause, he sang "Shepherd, See Thy Horse's Foaming Mane," by Spicker. Other big Wagner selections of the evening were the "Sailors' Chorus" from "The Flying Dutchman," the battle hymn from "Rienzi" and the "Pilgrims' Chorus" from Tannhäuser, sung by the Maennerchor; and Pogner's address from "Die Meistersinger" and "O, Thou Sublime, Sweet Evening Star," from "Tannhäuser," sung in magnificent fashion by Mr. Rains. The latter also sang the solo preceding the "Pilgrims' Chorus," with which the program closed.—Toledo Times.

For bringing to Toledo an artist like Léon Rains the Maennerchor deserves the hearty thanks of all genuine music lovers. Mr. Rains is one of the very few great basses, and his magnificent rendition last night at the Valentine of some of the big Wagner compositions was a revelation.

The prayer from "Lohengrin" was particularly impressive. "The Evening Star" solo from "Tannhäuser" revealed a poetic feeling that was beautifully expressed. Earlier in the evening Mr. Rains sang two Schubert songs with rare interpretative skill. His rich, well cultivated voice was ever under perfect control and his every number was instinct with life and virility.—Toledo Blade. (Advertisement.)

#### Brooklyn Arion Society Concert.

The concert of the Arion Society of Brooklyn, given in Arion Hall, Brooklyn, N. Y., Sunday evening, April 20, was most enjoyable. Arthur Claassen not only conducted



Photo by Mishkin Studio, New York.  
MARIE BOSSE MORRISSEY

the orchestra and singers, but acted as accompanist as well. The ensemble playing of the Künstler string orchestra was creditable, and the male singers deserve praise. The women's chorus also was most pleasing.

Particular mention should be made of Marie Bosse Morrissey, a pupil of Dudley Buck, the noted vocal teacher, of New York. Her mezzo-soprano voice, unusually rich in quality, was heard in several well selected numbers. In Saint-Saëns' aria from "Samson and Delilah" she aroused much enthusiasm and was forced to return to the stage. Madame Morrissey's encore was Chopin's "Mädchen's Wünschen." Her lighter numbers proved equally attractive, and, like the first, were loudly applauded. Homer's "Banjo Song," which she sang splendidly, called forth as an encore Charles Wakefield Cadman's "From the Land of the Sky Blue Water." Madame Morrissey's accompaniments were sympathetically played by Lillian Funk.

Enil Zeh, tenor soloist of the evening, sang in good style. H. Geehl's song, "For You Alone," was well received. It was intended that Mr. Zeh should be accompanied by the orchestra in this latter number, but because part of the orchestration could not be found, Mr. Claassen accompanied him at the piano, as he also did in the first selection. The program follows:

Gothenburg ..... C. I. Schmidt  
Rose im Thal ..... F. Hummel  
Arion (men's chorus).

Liebersnovelle ..... A. Krug  
Erste Begegnung.  
Liebeswerben.  
Trennung.  
Künstler Orchester.  
Aria, Samson und Delilah ..... Saint-Saëns  
Marie Bosse Morrissey.  
Die Nacht ..... Schubert  
Mohnblümchen ..... Baldamus  
Arion (men's chorus).  
Wiegenlied ..... C. Bach  
Air de Ballet ..... V. Herbert  
Künstler Orchester.  
Maïenreigen ..... Paché (arr. Claassen)  
Arion (women's chorus).  
Der Deserteur ..... Hackel  
For You Alone ..... H. Geehl  
Enil Zeh.  
Wie's daheim war ..... Wohlgemuth  
Das Ringlein sprang entzwei ..... Grunewald  
Quartet: Enil Zeh, Fred. Siegmann, Stephan S. Chan and  
Alfred Gramm.  
Arion (men's chorus).  
Der Schwan ..... Saint-Saëns  
Künstler Orchester.  
Morgen ..... R. Strauss  
Mit einer Primula veris ..... Grieg  
Banjo Song ..... Homer  
Marie Bosse Morrissey.  
Frühlingsglaube ..... Schubert  
Das Veilchen ..... Mozart  
Arion (mixed chorus and orchestra).

#### HEINEBUND CONCERT.

The following artists assisted at the big "Heinebund" concert given in Terrace Garden, New York City, on Sunday evening, April 20: Grace Northrup, soprano; Alexander Saslavsky, violin; Edith Milligan-King, pianist; Alexander Rihm, pianist, and Louis Koemmenich, director. Edith Milligan-King and Alexander Rihm played the hymn, march and dance from "Aida" (Verdi-Pièrre), a splendid arrangement for two pianos, and "Auforderung Zum Tanz" (Weber-Weingartner), arranged for two pianos by Mr. Rihm, with admirable technique, unity of action and expression.

Mr. Saslavsky was heard in four violin solos. Mrs. Northrup, an attractive young woman from California, sang the aria from "Das Feuerkreuz" (Bruch), and songs from Schumann and Brahms with exquisite interpretation. Mrs. Northrup's voice is a clear, sweet soprano of delightful quality; especially commendable is her distinct enunciation. As encore Mrs. Northrup sang "Was It in June?" by Koemmenich, the composer at the piano.

The à capella songs by the men's chorus, as well as the songs with piano accompaniment by the ladies' chorus, reflected the splendid training by Mr. Koemmenich.

The final number, "Maïenwonne" (Von Weinzierl), a cycle of songs called "Spring Pictures in Dance Form," was sung by the mixed chorus, with piano accompaniment by Mr. Rihm and soprano solo by Mrs. Northrup.

#### Franz Egenieff Coming to America.

Franz Egenieff, the Berlin baritone, will have an active season in America when he comes in the fall, according to Manager M. H. Hanson, of New York. He has been engaged by L. H. Mudgett, of Boston, for the first recital, to be given in Jordan Hall, on October 23, and he has been engaged for a second appearance in Boston at Symphony Hall, on March 1, 1914, when a special concert will be given for the purpose of hearing the noted baritone in works of heavier calibre than those in which he will be heard at his initial song recital.

Mr. Egenieff's first orchestral appearance will be made with the St. Louis Orchestra, and immediately after that he will appear with the New York Philharmonic Society. Reports from reliable sources state that he combines a voice of exceptional beauty with unusual interpretative powers, but that he gives more attention to bel canto than to the modern German style of declamation.

#### Ernest Schelling Aids Settlement Work.

Ernest Schelling's attitude toward musical students was shown on Tuesday evening, April 8, when the well known pianist gave his services for the evening, to the Music School Settlement, in East Third street, New York, playing Beethoven's E flat major concerto with the Tuesday Night Symphony Orchestra of the Settlement. This orchestra consists of men, women, boys and girls, all wage earners from various parts of Greater New York. Edgar S. Stowell, head of the Settlement's violin department, conducted the orchestra.

After the concerto the audience became so hungry for more, that Mr. Schelling was prevailed upon to give three encores. After the third selection, despite the wild applause and cheering, he smilingly refused to play another number.

Priscilla's Mother—Priscilla, you seem to have dropped your painting, your singing and your piano practice.  
Priscilla—Yes, mamma. What's the use of it all now that I'm engaged?—Winnipeg Town Topics.

# CHICAGO

Chicago, Ill., April 20, 1913.

Last Sunday afternoon, April 13, the Flonzaley Quartet delighted the devotees of chamber music by a superb rendition of the Beethoven quartet in C minor, No. 4, and the Schumann quartet in A major, No. 3. Iwan D'Archaubeau, cellist, played the suite for cello alone, in C major, by Bach. The cellist of the Flonzaley Quartet ranks among the best artists heard this season in Chicago, and his success was tremendous and justly so.

On the same afternoon at Orchestra Hall, before another large house, Mischa Elman, who had been heard three times previously this season, made his fourth and last bow in a program well arranged to please his admirers. The young and popular violinist was in good mood, and at the conclusion of each number the rapturous applause compelled him to grant as many encores as there were numbers inscribed on the printed program. The recital was under the local management of F. Wight Neumann.

Louise St. John Westervelt, soprano, appeared with great success at the Unity Hall, Davenport, Ia., on Thursday, April 10. Miss Westervelt was heard in selections by Schubert, Brahms, Debussy, and in an American group by Mrs. Beach, Quilter, Rummel and Eden.

On Friday evening, April 11, at the Chicago Little Theater, Viola Cole, pianist, presented in a piano recital Pearl La Roche, one of her pupils. Last Saturday evening, April 19, in the Fine Arts Theater another professional student of Miss Cole was heard in a piano recital, Mildred Millett being the performer on that occasion.

Esther Pearson, soprano, made her debut at the Fine Arts Building last Tuesday evening, April 15, without the assistance of any manager, and the paid admission was one of the largest of any recital given here this season. The many encores requested from the recitalist proved that her hearers thoroughly enjoyed her work, and the several floral tributes passed over the footlights to the young artist must have been most gratifying to a debutante. Miss Pearson's program was opened with a good reading of Veracini's "A Pastoral," which was followed by the aria from Massenet's "Pleurez Mes Yeux," which was sung with deep feeling and musical understanding. The German group consisted of two songs by Schumann,

"Der Nussbaum" and "Ich Grolle Nicht"; Schubert's "Der Neugierige"; Brahms' "Meine Liebe Ist Grün," and Wagner's "Traume." Miss Pearson's diction is exquisite whether she sings in Italian, French, German or in English; to demonstrate further her linguistic ability she sang an encore in Swedish. The recitalist's greatest achievement is the style with which she rendered her songs. She goes into the very spirit of the music and her interpretation at all times is highly interesting. The French group consisted of Charpentier's aria from "Louise," "Depuis Le Jour"; Hahn's "D'Une Prison," one of the real hits which gave full satisfaction; the Debussy "Mandoline," which was among the numbers encored, and Delbruck's "Un doux lien." Following the latter, which concluded the group, the Swedish song above mentioned was given with a splendid sense of humor even to one who does not understand the language. The laughter of his neighbors proved that some in the audience caught the meaning of the song not only through the interpretation of the singer, but also through the meaning of the words. It pleased greatly. The last group sung in English included Rachmaninoff's "Lilacs"; Mrs. Beach's "Ah, Love, but a Day," a far better song than all the others having the same title, and one which made a hit; likewise "Only a Rose" won its customary success. This latter song, written in the best vein, is from the pen of the gifted Chicago composer, Lulu Jones Downing, whose songs are growing more and more in favor. She had a worthy interpreter in Miss Pearson, who, later on, was highly congratulated by the composer on her work. Spross' "Will o' the Wisp" and Goring-Thomas' "My Neighbor" were the two last numbers inscribed on the program. The audience, however, wanted to hear more, so "The Year's at the Spring" was added at the conclusion of the program. Miss Pearson may well be pleased with her success. She has much in her favor for a successful career. She has been for many years a student in the class of Herman Devries, and her work showed the result of good training. Her voice, though not powerful, carries well, is of large compass, well used, and always true to pitch. Miss Pearson's further appearances are looked forward to with pleasure.

Carrie Hasselriis, pupil of Ragna Linne, has been engaged as contralto soloist at the Ravenswood Presbyterian Church. Florence West, another pupil of Madame Linne, has been engaged in the same capacity for the California Avenue Congregational Church.

Celene Loveland, pianist, will be heard in a piano recital at the Whitney Opera House on Thursday evening, April 24.

Mr. and Mrs. George Alexander Hughes have announced the marriage, on Saturday, April 5, at Bismarck, N. D., of their daughter, Marie Henrietta, to Grant Roscoe Call. Miss Hughes is well known in Chicago and was one of Rudolph Ganz's most talented pupils.

Hanna Butler, who will appear the coming season in recital and quartet work, under the management of Gertrude V. O'Hanlon, the Chicago manager, has been engaged to give a song recital on Saturday, April 26, at Sioux City, Ia. Mrs. Butler has worked out a novel program of old English songs, which she will give in the old English costume of the period in which the songs were written. That there is great demand for this form of recital is attested by the many engagements already booked for the coming season.

Floyd E. Wiedemann, baritone and professional pupil of Herman Devries, gave a song recital at Harvey, last Tuesday evening, April 15.

The closing concert of the North Shore Music Festival, at Evanston, Saturday, May 31, will be a Wagner anniversary program, enlisting the services of Ernestine Schumann-Heink, Clarence Whitehill, Florence Hinkle, Paul Althouse, Herbert Miller, the festival chorus of 600 sing-

ers, and the entire Chicago Symphony Orchestra, with Frederick Stock and Peter Christian Lutkin, conductors.

W. H. Leahy, of San Francisco, was in Chicago, Saturday, April 12, and seemed well satisfied with the success of the Chicago Grand Opera Company at the new Tivoli Opera House, San Francisco, of which Mr. Leahy is proprietor and manager.

Edna Gunnar Peterson, pianist, has been engaged to take part in the May festival at De Pauw University, Green Castle, Ind., giving a piano recital on the afternoon of May 2.

Albert Borroff, basso, was heard in his annual song recital at the Fine Arts Theater last Wednesday evening, April 16. Mr. Borroff is an unusual artist and therefore his program, as usual, was most interesting, inasmuch as none of the hackneyed songs were inscribed on it. The songs selected by Mr. Borroff showed him to be a deep student, not only as a man who does not look for applause through the song itself, but more so through the interpretation he gives to the different literature of songs he chose for his public. He was heard in many languages, including Italian, French, Russian, English and German. There were songs for all tastes. There were songs that would suit Harry Lauder, and which could not have been better rendered by the famous Scotch comedian than by Mr. Borroff, who had the audience in continuous laughter; songs remarkable for their brevity, such as the Russian folksongs arranged by Balakirew, and also for their idiomatic tendency; there were English songs, seldom heard, which formed a good contrast for the more monotonous songs comprised in the second group; and there were songs of the modern American composers, such as Downing's "I Love My Jean," which also pleased greatly. Though the program has already been published in these columns, it is so far from the ordinary that it is republished below in its entirety:

L'Isola D'Iscia	Lucantoni
Vecchia Zimara (La Boheme)	Puccini
Larcia Amor (Orlando)	Handel
Russian folksongs	Arranged by Balakirew
Chant Nuptial	
Branle	
Complainte	
Chant des Haleurs	
Flowers of Love	Borodine
Morning (in Russian)	Rachmaninoff
Als Bublein klein (Merry Wives of Windsor)	Nicolai
Te souviens tu	Godard
Embarquez vous	Godard
La Paix (monotone)	Hahn
Quand la flamme (La jolie fille de Perth)	Bizet
The Sky above the Roof	Williams
The Wind Blows Cold (Ivanhoe)	Sullivan
I Love My Jean	Downing
Leslie Lindsey	Old Scotch
Barrack Ballad	Bell
Phosphorescence	Loewe
Floral Dance	Moss

Words of praise are also due Mr. Borroff for his excellent enunciation of the different languages used during the course of his program, and it is said that even his Russian dialect is about perfect. Mr. Borroff is an artist in the best sense of the word, a man who realizes fully the possibility of his voice, which is a true basso, deep, full and beautifully used. His recital was one of the most enjoyable of this season and presaged well for his concert tour next season, which will be under the management of Gertrude V. O'Hanlon.

A recital will be given at Kimball Hall, Saturday afternoon, April 26, by members of Herbert Butler's ensemble class. Mr. Butler will play with Doris Carter, the violin sonata in E minor, by Enrico Bossi, and with Ruth Ray the concerto for two violins, by Bach. Minnie Cedargreen will play the Bruch violin concerto in G minor and the recital will close with the Schumann quintet, played by Jessie Green, Minnie Cedargreen, Ruth Ray and the Messrs. Butler and Kline.

Armand Crabbe, baritone of the Chicago Grand Opera Company, will be heard in a song recital, Sunday afternoon, May 4, at the Studebaker Theater, under the direction of F. Wight Neumann. Mr. Crabbe's program will contain French, Italian, old Flemish song, and one group of English numbers. The latter group will contain Felix Borowski's "Song of Tristram" and Edward C. Moore's "Mai, the Maiden."

The advanced piano pupils of John J. Hattsteadt, Earl Blair, Frank van Dusen; violin pupils of Raymon Girvin, and voice pupils of Susan Drought were heard at Kimball Hall, on Saturday afternoon, April 19. The recital was given by the American Conservatory of Music.

The Chicago North Shore Music Festival Association has mailed to this office its prospectus announcing the fifth music festival, which is to take place at the Northwestern University Gymnasium, Evanston, Ill., on May 26, 27, 29

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and 31. As in the four previous festivals, Peter C. Lutkin will be musical director and Frederick Stock orchestral conductor. The regular festival chorus of 600 singers will be augmented to 1,000 singers for this performance. For the Children's Crusade, the festival chorus of 600 singers will be increased by a young ladies' chorus of 500 voices, and at the young people's matinee, a children's chorus of 1,500 voices will be heard. The list of soloists follows:

Eugene Ysaie	Violinist
Alice Nielsen	Soprano
Florence Hinkle	Soprano
Edith Chapman Gould	Soprano
Mabel Sharp Herdies	Soprano
Mary Ann Kaufman	Soprano
Ernestine Schumann-Heink	Contralto
Christine Miller	Contralto
Reed Miller	Tenor
Paul Althouse	Tenor
Clarence Whitehill	Bass-baritone
Herbert Miller	Baritone
Henri Scott	Bass
Gustaf Holmquist	Bass

"The Messiah" will open the festival. The following day the "Children's Crusade," by Pierne, and the Wagner centennial program will bring the series of performances to an end. Carl D. Kinsey is again the business manager of the Chicago North Shore Festival Association, and the list of officers includes: Chancellor L. Jenks, president; Frank S. Shaw, vice-president; Harry B. Wyeth, vice-president; Walter B. Smith, secretary, and John Hale Hilton, treasurer.

Ragna Linne, soprano and instructor at the American Conservatory, met with her customary success when appearing here recently in recital. The critics were unanimous in their praise and rendered their verdicts as follows:

Madame Linne was heard only in songs by MacFadyen and Grant-Schaefer, upon which she expended the resources of an interpretative art quite commensurate with their importance. It is understood that Madame Linne designed this to be a farewell appearance, but she is far too worthy an artist and her voice is still too fresh for her to harbor serious thoughts from public life.—Chicago Tribune.

Madame Linne opened her efforts with an interpretation of "Pleurez mes yeux," by Chimenne, in the third act of Massenet's "Le Cid." She sang this excerpt with excellent tone—was particularly excellent as to her lower compass of her voice, which is of appealing richness and with moving expression. There were also heard Liszt's "Mignon," Strauss' "Nachtang" and Grieg's "Killingdances."—Record-Herald.

Madame Linne was heard in an interpretation of the "Pleurez mes yeux," from Massenet's "Le Cid," and the memory of a superb interpretation and tone of an admirable timbre and resonance persists even through a piano jog of Schubert and Schumann.—Inter Ocean.

Ragna Linne sang the aria from Massenet's "Le Cid," "Pleurez mes yeux," with a fine tone and feeling of the old French tradition.—Evening Post.

Madame Linne sang her first number, the aria "Pleurez mes yeux," from Massenet's opera, "Le Cid," with the noble distinction of the old school of singers. It was a fine performance and a fine example of how to sing an operatic excerpt in a stately manner. Many a singer now on the operatic stage might well envy Madame Linne, her power of interpretation and the evenness with which her voice is developed. There is nothing too heavy about her tones. Even the lowest part of her register is rich and full.—Journal.

Madame Linne's concert appearances are not as frequent as Mr. Spencer's, but at this recital she showed the poise of the sincere artist, a voice of ample range and of even quality. Her singing of Massenet's aria from "Le Cid," "Pleurez mes yeux," brought forth much applause, and her second group, which contained Liszt's "Mignon," Strauss' "Nachtgesang" and Grieg's "Killingdances," showed versatility of style and a good command of diction.—Examiner.

Theodora Sturkow Ryder, the Chicago pianist, was in New York City during the past week and will be back to Chicago early next week.

Lillian Nordica, America's popular prima donna soprano, will give a song recital, assisted by William Morse Rummel, violinist, next Sunday afternoon, April 27, at Orchestra Hall, under the direction of F. Wight Neumann. This will be Madame Nordica's last appearance in Chicago for a couple of years, as early in the summer she will sail for Australia for a series of fifty concerts in the Antipodes, and a tour of the world, before she again sets foot on her native soil. Madame Nordica has arranged a very unusual and interesting program, which will elicit besides the services of Louis Rousseau, reader; Romayne Simmons, pianist; Mr. Rummel, violinist; a trumpeter and a cellist.

Helen Simon, pupil of Elizabeth Laymann, and pupils of Clarence Eidam, of the Cosmopolitan School of Music, were heard at Recital Hall, Auditorium Building, last Saturday afternoon, April 19, in recital.

The Chicago Mendelssohn Club, under the direction of Harrison M. Wild, conductor, will give its last concert of the present season at Orchestra Hall next Thursday evening, April 24.

Frank Parker, baritone, assisted by Clarence E. Loomis at the piano, will give a song recital at the American Conservatory lecture room, Kimball Hall, on Tuesday evening,

April 22. This is the second in a series of four recitals given by Mr. Parker. The recital is under the auspices of the American Conservatory of Music.

Esther Pearson, soprano, sang at the Lutheran banquet at the Congress Hotel last Friday evening, April 18.

A prospectus has been received at this office announcing that "a movement in Chicago for the establishment of what may be called a 'Civic Music Association' was brought, some weeks ago, to the notice of the Chicago Woman's Club, and, upon request, a committee was appointed by the club to investigate, and if advisable, to endeavor to interest our citizens in the formation of such an organization." The scheme, which is broadly civic in its intention and possibilities, includes in its inception the establishment of a series of concerts to be given gratis on Sunday afternoons during the autumn and winter months in each of the eighteen "field houses" connected with the parks and playgrounds of the city. Programs by the finest artists and proficient amateurs, above all possibility of mediocrity, are already assured through promises volunteered by over fifty of our best musicians, and the "field houses," seating from three to six hundred, respectively, open to a public eager for the best music, as those who know the people can testify, it remains only to introduce and organize the movement to insure success. No intention to confine the activity of this movement to the Woman's Club is contemplated, but, that it may be broadly civic, groups from many widely different but sympathetic organizations have already promised their support. A meeting was held last Friday afternoon, April 18, in Orchestra Hall foyer immediately following the orchestra concert. The program included short addresses from Carter Harrison, Mayor of Chicago; Mrs. George Bass, president Chicago Woman's Club; Frederick Stock, conductor Chicago Symphony Orchestra; Fannie Bloomfield Zeisler; Judge John Barton Payne, president Board of South Park Commissioners; Mrs. Frank Jerome, Dr. Emil G. Hirsch, and E. B. De Groot, general secretary of the Playground Association. Mrs. George B. Carpenter is the chairman of the civic music committee of the Chicago Woman's Club.

Representatives of the different clubs, members of the Federation of Clubs, have already arrived in small delegations in Chicago, and some three hundred members are expected to be present at the opening of the convention next week. California will be especially well represented, as it is in the Golden State that the next biennial convention of the Federation of Musical Clubs is to take place—to be more precise, in Los Angeles. At that time the winner of the \$10,000 prize offered by the clubs, will be given to the American composer, whose opera will then be produced.

The Paulist Choristers, Father William J. Finn, musical director, will give a request program for their third and last concert this season, Sunday afternoon, May 11, at the Studebaker Theater, under the direction of F. Wight Neumann.

Birdice Blye was honored with an invitation from the officers of the association to become an associate member of the Federation of Musical Clubs. Madame Blye has arranged her engagements in order to be in Chicago the entire week to attend the meetings of the biennial convention and meet the many friends she has made in musical clubs throughout the country. The following is from the Washington (Pa.) Reporter:

The fourth musical entertainment of the season was given on Thursday evening. The music department was fortunate enough to secure for this concert Birdice Blye, the renowned pianist, a pupil of Rubenstein and Hans von Bulow.

Her program was most interesting as she introduced many new numbers as well as a number of the older favorite composers.

Madame Blye is an artist with thought, soul and technique combined, and she never fails to delight her hearers. Unlike many pianists she has at the tips of her fingers a repertory that enables her to respond to the greatest demands for special favorites as encores. Thursday evening, after having played a most demanding program, she graciously gave upon request the G minor ballade of Chopin and the Schuler-Evler "Blue Danube" transcription.

Although Madame Blye has concertized for several years, she keeps as fresh and young as a girl, and plays with even greater virility and spontaneity than she did some years ago. She possesses a charming personality and looked especially attractive in a lovely gown of black and silver with high lights of pink roses.

The program included numbers from Chopin, Liszt, MacDowell, Korngold, Liadow and Rubinstein.

The Musical Art Society gave its last concert of the present season at the Fine Arts Theater last Thursday evening, April 17. Eric Delamarter, the able music critic of the Chicago Inter Ocean and who, besides his duties as reviewer, is organist and instructor of piano and harmony and a composer of no small attainment, has found time, however, to drill his forces from almost raw material to a beautiful body of singers. The improvement noticed at the last concert presaged well for future hearings, and no doubt under the guidance of such an able conductor the Musical Art Society will have the place it should occupy

among the musical organizations of this city. The attacks were more precise than on previous occasions and the different mood of compositions were well rendered by the singers who in several of the numbers accomplished great things, while at no time was their work mediocre. Mr. Delamarter arranged a program made up of selections from Slavonic folksongs, Croatian, Lithuanian, Dalmatian, Russian, Hungarian, Servian, and Ruthenian, all of which were arranged for mixed voices by Mr. Delamarter himself. The English songs which followed were represented in "Oh, What a Lovely Magic" and "Spirit of Night," by Bantock. Palestrina's "O, Bonnie Jesu" and Bach's "Ye Art Not of the Flesh" were probably the two songs which were given the best rendition, and inasmuch as those compositions were the most difficult inscribed on the program, it showed the care and patience Mr. Delamarter must have used in training his forces. Felix Borowski's "To Sleep" greatly pleased the audience. It is always customary, that whenever a song by the popular

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Four new songs by Eleanor Everest Freer have just come to hand from the Willis Company of Cincinnati. These are: "Our Mother Tongue," words by Richard Monckton Milnes; "To a Dreamer," words by Agnes Lee; "Outward Bound," words by Harriet Monroe, and "During Music," words by Arthur Symonds.

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critic of the Record-Herald is used it must be encored. A German lied by Turner, "Das Voeglien Im Wald," showed the tenors of the Musical Art Society at their worst, two of the men trying to outsing the others, thus making their singing resemble shrieking more than vocal art. Another Chicago composer, Olaf Anderson, must have been pleased at the beautiful rendition given his "The Brook," which is a good example from the pen of this gifted musician. Gioevannelli's "Sanctus" closed the program.

Maurice Rosenfeld, critic of the Chicago Examiner, has sent an invitation to this office to meet Anna E. Ziegler, of New York, and to assist in the organization of a Chicago branch of the National Society for the Promotion of Grand Opera in English, of which Madame Ziegler is secretary. The meeting will take place on Tuesday afternoon, April 22, at the Auditorium Theater Opera Club.

At the last program of the season but one, the Chicago Symphony Orchestra was heard last Friday afternoon and Saturday evening, April 18 and 19, in a program which consisted of the overture to Weber's "Der Freischütz," Beethoven's Symphony No. 6, "Pastoral," and Strauss' symphonic poem, "Don Juan." The soloist was Maud Powell, the famous American violinist who played superbly the Tchaikowsky violin concerto in D major. Madame Powell has long been a favorite here and her success was in every way deserved.

Howard Shelley, press representative of the Chicago Grand Opera Company, was in the city for a few days this week and left for Cincinnati on Saturday morning. In all probability Mr. Shelley will again be the press representative of the Chicago Grand Opera Company next season.

The many friends and admirers of Charles Dalmores will be happy to hear that he has signed a contract for next season with the Chicago Grand Opera Company.

Sibyl Sammis MacDermid is winning new successes wherever she appears and of her recent recital in Waterloo the Waterloo Courier, of April 9, spoke as follows:

A charming soprano of all around accomplishment was what the audience at the First Methodist Church met last night in Sibyl Sammis-MacDermid. Mrs. Sammis-MacDermid is satisfying in more than one way. Her voice is full and pleasing, and so well handled throughout a large compass that it commands delight and admiration.

Use of her lower register almost convinces one that she is a mezzo, but her admirable ascent to a high B or C lends argument to the other side. The program last night was opened by "With Verdure Clad," from Haydn's "Creation," after which it progressed from lyrics to grand opera. Among the most beautiful of the former were "Ah, Love but a Day" by Gilbert, and "Slumber Song" by MacFadyen. The latter was particularly fitted to displaying the exquisite lower register of this soprano. "Your Kiss," by Thompson, was wildly joyful and brilliant. "Scene du Miroir," from the opera, "Thais," and the aria from "Madame Butterfly" as an encore brought the series to a climax. Mrs. Sammis-MacDermid's treatment of opera selections is a masterful one and her interpretations appealing. The program closed with a series of nine songs composed by the accompanist of the evening, James G. MacDermid. Among the best known of these are the group, "Faith," "Hope" and "Charity," and "My Love Is Like a Red, Red Rose" and "If I Knew You and You Knew Me" proved so popular with the audience that a repetition was called for.

It was an unusual event for a Waterloo audience to be greeted by as well known a composer as Mr. MacDermid. This gentleman is, above all things, modest. His work at the piano passed the test of the good accompanist. In other words, it was inconspicuous and conceded attention to the soloist. The composer himself granted no solos, and his bows of acknowledgment following the performance of his own compositions were indeed conservative. The impression left by both artists on the Waterloo public was one to be coveted.

The Apollo Musical Club will give a musicale on Monday, April 21, at Fullerton Hall, Art Institute. Following the musicale the election of officers for the next season will take place. Great interest is manifested among the members between the different parties. Among the artists who will appear at the musicale are Mabel Sharp Herdier, Rose Lutiger Gannon and Herbert Miller. Mr. Miller will sing "June," by Lulu Jones Downing, a song which is becoming more and more popular with the artists as well as with the students.

"The Marriage of Figaro" will be given Tuesday evening, April 22, in the Ziegfeld Theater, by students of the School of Opera of the Chicago Musical College, assisted by Burton Thatcher and Johann Berthelsen of the faculty. The opera will be given under the direction of Adolf Muhlmann, late of the Metropolitan Opera Company, and Karl Reckzeh will conduct. Wolf-Ferrari's "Jewels of the Madonna" will be given as an intermezzo. The divertissement will be given by pupils of the School of Ballet under the direction of Marie Jung, who was brought to America by Andreas Dippel.

Georgia Kober, president of the Sherwood Music School, was assisted by the officers of the California Society of

Illinois in receiving the California delegation of the Federation of Musical Clubs of America at the Little Theater last Friday evening, April 18. There was an informal musicale, a reception and a supper.

RENE DEVIES.

#### MacFadyen with Chicago Symphony Orchestra.

Alexander MacFadyen, the well known American composer and Milwaukee pianist, was the soloist at the concert given by the Chicago Symphony Orchestra, under the direction of Frederick Stock, at the Pabst Theater, Milwaukee, Wis., on Wednesday evening, April 16. The talented pianist played the Tchaikowsky concerto and the critics on the various Milwaukee papers were unanimous in their praise of the soloist, as can readily be seen by the appended reviews:

With the artistic triumph of a native son as its most conspicuous feature, the concert given Wednesday night in the Pabst Theater by the Chicago Symphony Orchestra was one of the distinctively great musical events of the season. Alexander MacFadyen, Milwaukee pianist, was the object of an ovation after the Tchaikowsky concerto. Audience and orchestra alike recognized his mastery and clapped till their hands ached. Mr. MacFadyen bowed modestly several times, and then came back and played a nocturne. Even Conductor Stock looked radiantly satisfied at the clamorous acclaim shown the Milwaukee artist.

Mr. MacFadyen's playing in the concerto was a revelation in technical virtuosity, and it was natural that he should create such a tremendous impression. He attacked his work with a certainty of purpose that was immediately felt on both sides of the footlights, and an ideal ensemble was maintained throughout between soloist and orchestra. Supplementing exceptional gifts of manual dexterity, Mr. MacFadyen incorporated profound artistic qualities in his playing, which was distinctive for proficiency and elegance.

While the pianist was dashing off difficult passages with astonishing facility, the audience was establishing new relations with a man whom the public had come to regard principally as a composer whose songs are often found on the recital programs of the greatest singers who come here. For there were many in the audience who had not heard Mr. MacFadyen before his temporary retirement from the stage when he came back home a few years ago. And his return to concert work under such felicitous circumstances was an occasion of general satisfaction.—Milwaukee Daily News.

Mr. MacFadyen's appearance on the stage, the first before an audience in his native city for some six years, was the signal for a demonstration that must have played a large part in stimulating him for the task of playing the Tchaikowsky concerto for piano, No. 1, in B flat minor, a work calling not only for mere technical skill, but much physical power as well. But there never seemed a moment that the Milwaukee pianist was not master of the situation, and his performance was as splendid as the cohesion between himself and the orchestra was remarkable, considering the few opportunities for joint rehearsal. Orchestra and conductor joined with the audience in recall after recall, Mr. MacFadyen finally giving as an encore a Paderewski nocturne. Modest and unassuming, the soloist seemed less at ease in acknowledging praise than in facing the intricacies of the concerto, but surely Milwaukee can be justly proud of its representative representation of the Chicago Symphony Orchestra's program Wednesday night.—Milwaukee Sentinel.

Two achievements of more than ordinary note raised the concert given at the Pabst last evening by the Chicago Symphony Orchestra, founded by Theodore Thomas, to the dignity of an important occasion. One was the inspiring reading of the Brahms symphony in C minor by Frederick Stock; the other was the revelation of the musicianship by the soloist for this concert, Alexander MacFadyen.

The mass of the audience was made up of these music lovers of the city whose appreciation is the more keenly sensitive to appeal of the charms of a more or less select program of this stature. But the audience was also interested beyond this, apparently, as it should have naturally been; for Mr. MacFadyen, a musician of insight and inspiration, is particularly beloved by Milwaukeeans. And though we have always looked forward to the many charming songs and piano pieces which he has published from time to time, he has not afforded the pleasure for some time of an appearance on the concert platform. Consequently his appearance last evening as soloist aroused much interest.

The brilliant young musician was cordially greeted, and personal interest was in return justified by a finely artistic interpretation, one which verifies the belief that in his temporary absence from the concert stage the pianist has matured while his technical equipment has at the same time remained untouched by any anticipated effects of forced idleness.

As he was heard last night, Mr. MacFadyen is a pianist who well deserved the plaudits of Mr. Stock, the orchestra and audience. His playing is a glamour with delicate fancy and is the expression of an intuitive musical sensitiveness and understanding which gives his interpretations marked individuality as in the case of the Tchaikowsky concerto in B flat minor. What his playing might have lacked in vigor it gained in elegance of expressive shading, in beauty of rhythm and complementary emotional significance with the composition. Facility and flexibility of technique displayed in pearly cadenza work of sensuous beauty and octave passages of some brilliance served to enhance his admirable interpretation's significance and this side of his pianistic equipment. He was heartily applauded and as an encore played a Paderewski nocturne.—Milwaukee Free Press.

The interval between the symphony and the rhapsody was given over to the Tchaikowsky concerto in B flat minor, with Alexander MacFadyen at the piano. To those who never had heard this talented and refined pianist in recital, his work was a complete surprise. Mr. MacFadyen is a thoroughly musical and technically finished artist, possessing an unfailing sense of rhythm, a wealth of tonal variety and nuance, a technique of great fluency and clarity and a healthy and wholesome musical conception. He should become better known to the world as a pianist.

Mr. MacFadyen's interpretation of the first movement of the concerto was broad and musicianly, the demands of the score for color and virtuosic display being amply supplied by the pianist. The sustained portions of the andante semplice were played with a wealth of poetic imagination and repose, while the prestissimo movement was given a sparkling performance. The last movement is distinctly Russian in character and highly colored. It was brilliantly played, and the pianist was enthusiastically recalled and applauded, finally replying with an encore.—Evening Wisconsin.

#### PRESS COMMENTS

Miss

## Lucrezia BORI

— In —

### "DON PASQUALE"

At the Metropolitan Opera House,  
New York, April 5, 1913

Miss Bori was the Norina and in this role she achieved the largest measure of success which has fallen to her lot since she became a member of the company. She sang the music with brilliancy of style, with understanding and with communicative temperament. She acted Norina with infectious glee, with a nice sense of humor and with artistic judgment. Her voice sounded well in most of her music and her coloratura had fluency.—New York Sun.

That the popular triumph of the afternoon fell upon the dainty shoulders of Senorita Bori cannot be questioned for a moment. She was honored with curtain calls innumerable. She was loaded with flowers. Much to her surprise and to the astonishment of the audience, she was even presented with two white doves, which fluttered prettily on her outstretched hand as she bowed to the delighted crowd. None of these tributes of admiration, however, reflected completely what an impression the little soprano had made on her admirers.

Fascinating from every point of view was her performance throughout, so youthfully ingratiating, so graceful in action, so sparkling in its humor, so fanciful, appealing and electrifying was her impersonation of Don Pasquale's fair tormentor.

Nor was it only from a histrionic point of view that Lucrezia Bori distinguished herself. Her singing was worthy of high praise. With ease and precision she solved the technical difficulties of her coloratura passages, and she infused as much meaning into her music as into her facial expression and gesture. Clearly the pretty Spanish soprano is one of the most gifted and interesting artists in Giulio Gatti-Casazza's company, despite her youth, and it is to be hoped that she will have more opportunities next season than she has had recently of revealing her powers.—New York Press.

There was a new Norina in Lucrezia Bori and nothing that she has so far shown had prepared us for the charm of her impersonation. She sang the music with exquisite grace in all but the more florid passages, which—alas!—is not to be hoped for in this day and generation; and her figure was so informed with grace, her bearing so amiable, so capricious, so feminine, that she was altogether adorable. She was overwhelmed with flowers and the climax came when she stepped before the footlights holding two white doves, given her by a Spanish admirer, according, it was said, to a custom that obtains in her native Spain.—New York Tribune.

Miss Bori was altogether delightful as the pretty Norina and she sings the part exceedingly well. She acts it with much grace and vivacity and humor, and her many admirers were evidently delighted with an opportunity to see her in a new role which suits her so well.—New York Evening Post.

From more than one point of view yesterday's performance of the charming comic opera was one of the successes of the



Photo by Mishkin Studio, New York.

year. Lucrezia Bori was an irresistible Norina, the facility of her acting vying with the beauty and vivacity of her singing, for the attention and admiration of her audience. Hers was an unqualified triumph.—New York Telegraph.

A real individual triumph had Miss Bori as Norina. In respect of what is often called "method," she is by no means a faultless singer and this old music shows up defects pitilessly. In spite of this drawback, her singing was so admirable in style, so full of spirit and point, and her voice is so deliciously fresh that one could afford to be lenient. And in presence and acting she was an unalloyed delight. Altogether Norina is the most striking thing this charming young woman has done here.

The audience, which in general gave continual evidences of delight, was particularly enthusiastic over Miss Bori, and besides the usual flowers, there fell to her lot among the curtain trophies a pair of living doves.—New York Evening Globe.



# LEIPSIC

Leipzig, March 29, 1913.

The centenary of Richard Wagner's birth will be celebrated here in his native city for three days, beginning with the birthday, May 22. In addition, the City Opera observes the centennial by giving the nine music dramas, between May 14 and June 1. The formal three day celebration will be in charge of the Wagner Monument Committee, which already has announced its program. The first feature is the cornerstone laying for the Wagner monument, this ceremony occurring at 10.30 a. m., May 22. At 12 o'clock on the same day Arthur Nikisch conducts the Beethoven ninth symphony, the Gewandhaus Orchestra and Chorus augmented by members of the Lehrergesangsverein and the Riedel Verein. In the evening at 6 o'clock "Die Meistersinger" will be given at the City Theater under Otto Lohse. May 23 brings only the opening of a Wagner memorial exhibition in the old City Hall. This exhibition will be largely composed of objects loaned by Leipzig's own citizens, and will embrace Wagner autographs, original manuscripts, first editions, portraits, paintings, engravings, medallions, theater bills, and so forth. May 24 provides only an orchestral concert in the Albert Halle, when Georg Göhrer and Hans Sitt will divide the conducting and Elena Gerhardt will sing five Wagner songs with piano. This program will have the "Meistersinger" Vorspiel, the five songs, the "Parsifal" Vorspiel, the "Liebesmahl der Apostel" (Lehrergesangsverein under Sitt), the "Faust" overture, "Siegfried Idyll" and the "Kaisermarsch," with final chorus sung by the Riedel and Lehrergesangsvereins. The Wagner monument committee has Leipzig's mayor, Dr. Dittich, as honorary chairman. Then come chairmen Dodel and Herrmann, and members Brockhaus, Eulenburg, Keil, Limburger, Linnemann, Lohse, Martersteig, Nikisch, Scharenberg and Zenker. The local arrangements are in the hands of the Eulenburg Bureau. The Wagner monument will be a sculpture by Leipzig's distinguished citizen, Max Klinger, already author of figures of Beethoven, Liszt and Brahms.

Only Brahms works were played at the sixth and last Gewandhaus chamber music concert. The usual quartet, Messrs. Wollgandt, Wolschke, Herrmann and Klengel, had the help of Max Reger as pianist, Heinrich Bading, clarinet, and Arno Rudolph, horn. There were the E flat trio, op. 40, for piano, violin and horn, the C minor piano quartet, op. 60, and the B minor clarinet quintet, op. 115. These three works constitute an object lesson in the principle that though things may seem alike they are vastly different. For notwithstanding a certain uniformity in all the Brahms composing, one hears in the course of the evening many kinds of music, ranging from the voice of the people to the voice of the gods. In the voice of the nations which go by, the Oriental and the Russian are strangely touched upon in at least three movements of the clarinet quintet. So does Brahms write still more Russian in a number of phrases of his third symphony. Max Reger's playing in chamber music has experienced great gain in two seasons. He draws pianissimos as inaudibly and the climaxes about as heavily as before, but there is now much greater continuity in it all, and he maintains absolute poise in whatever effect he undertakes. His soft, firm touch is ideally adapted to play ensemble. The clarinetist, the hornist and the quartet played superbly throughout.

The fifty-eighth Good Friday performance of Bach's "St. Matthew" passion in the Thomaskirche was under Karl Straube, the orchestra that of the City Opera and Gewandhaus, the voices those of the Bach Verein, Lehrergesangsverein, the Thomaner Chor and boys from the Peterskirche and Oberrealschule. The solo voices were Eva Bruhn, Emmi Leisner, Rudolf Jäger, Wolfgang Rosenthal and Reinhold Gerhardt. The chorus sang in great verve and finish, but of the solo singing, the good vocal art was all offered by the men. Frau Bruhn gave her beautiful voice heavily and inelastically, and Emmi Leisner, with a more beautiful voice, sang persistently in one tone character for the entire evening. For all the fine work of Jäger and Dr. Rosenthal, the most characterful singing of the performance was by the youthful Gerhardt, who is a brother to the distinguished lieder singer, Elena Gerhardt. In the lines variously given to a high priest, Judas, Pilate and Peter, Gerhardt's superb voice came into many shades of vocal and dramatic and musical expression, so that he seemed a young artist of great resource and promise.

A recital of sonatas for cello and piano was given by pianist Willy Rehberg and his son-in-law, Hermann Keiper, both of Frankfurt-am-Main. There were the Hans Huber, op. 130, the Philipp Scharwenka, op. 116, in one movement, and the Ludwig Thuille D minor, op. 22. It was a concert of very fine playing and of mixed and uneven values in composition. The first two movements of the Huber were of earnest, well sounding music, easy to understand at one hearing; the finale was not unrelated

to Reger in some Old German dance spirit, but here it got scattered and the content did not warrant all the detail in which it was enlarged. The Scharwenka sonata played only twelve minutes in content nearest the old Hebraic, but here carried out in great freedom, in many flourishes, about as of continuous roudading by the cello. The material is agreeable if of no great importance. The Thuille music shows a composer of far more talent than Huber or Scharwenka. It generally combines a brilliant playing manner with real inspiration, and especially the adagio is of great warmth and poetic beauty, constituting the best single movement of this movement and by a wide margin. The last movement is of good music, but probably weaker than the first. Keiper is a cellist of entirely agreeable talent and purest, broadest musical style. His routine with Rehberg has reached a very fine ensemble.

The second piano recital by Wilhelm Bachaus included four Bach numbers, and the "Italian" concerto, the Beethoven sonata, op. 109, five preludes by Rachmaninoff, six études, a nocturne, a prelude, a scherzo by Chopin, the Saint-Saëns "Etude en forme de valse," and the Schubert-Tausig "Militärmarsch." It was an evening of wholly beautiful playing, in which no artist has a more sincere attitude or better poise for unfailingly clear reading of

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the works. There were great enthusiasm and many additional numbers to satisfy the demands.

Agnes Kanter is sailing, April 3, for Galveston, and will rest for seven weeks at her old home at Corsicana, Tex., before beginning her teachers' summer course at Denver, Col., June 16. August 1 she will begin at Boulder, Col., and continue until the middle of September, probably returning to Leipzig in November. She is accompanied home by Miss Davis, of Western Texas, and will be later followed by Lola Gwinn, of San Francisco, both of whom have been taking teachers training with her in Leipzig. Mrs. Kanter held summer classes in the Bavarian Alps in 1910, in Los Angeles, Cal., 1911, and Leipzig, 1912. In Colorado she will be joined by numerous other teachers who have had similar work under her in former years. She has proved always an enthusiastic and helpful instructor in work which she has had well organized for years.

Georg Zscherneck's Beethoven recital included the piano sonata in E flat, op. 27, six variations, op. 34, a C major and a G major rondo, also the C sharp minor sonata, op. 27. The playing was again in ideal pianistic means and finest working out of every interpretation and great enjoyment was had from this recital.

A recital by the American pianist, Wesley Weymann, brought a Mozart D major sonata, various Chopin works and MacDowell's "Eroica" sonata. The artist felt so badly disposed as nearly to postpone the recital, but his determination to play was well rewarded in that the audience became acquainted with thoroughly musical, direct and plastic interpretations. Various other recitals are announced for Western and North German cities, to be played at intervals of two days, and nearly always with a new program. The undertaking indicates both ambition and a large working repertory. EUGENE E. SIMPSON.

## Mary Jordan Scores.

The last of the concerts of the season of the Dr. Parry Male Chorus, of Scranton, Pa., was the one given on Tuesday evening, April 8, with Mary Jordan as soloist. Following are the press reports of Miss Jordan's great success:

Mary Jordan, contralto, gave selections that aroused the greatest enthusiasm. Over three thousand persons heard the concert. Miss Jordan's voice has greatly improved since the days when Scranton thought it was not necessary for any one to sing better than she sang. She has gained in her upper register without losing the rich

and mellow low tones that gave her prestige years ago. The smoothness and resonance of her voice reached a climax last night in the "Samson and Delilah" number. She was prodigal with the encores for which the people clamored. Miss Jordan followed "J'ai pleuré en rêve," by Hue, with an encore, and later sang a charming little "Tulip" song, giving as a finale "The Rosary" with rare feeling. Her work last night showed the devoted, painstaking artist who is ever striving to reach a higher goal in her art.—Scranton Truth, April 9, 1913.

As expected the soloists scored distinct individual successes and at times the audience refused to allow them to leave the platform. Miss Jordan's work was probably the crowning achievement of her musical career as a Scrantonian. To her successes in the past in her home city she has added a genuine triumph and her future engagements will be chronicled as events in local history.

Miss Jordan's groups ranged all the way from the simple "Two Little Cares," dedicated to the fair songstress herself, and the glowing "Norwegian Love Song" to the throbbing "Samson and Delilah" of Saint-Saëns. Each was sung with the finish and artistry of the student sure of every step and of intimate acquaintance with the composer's purpose. In response to insistent applause at the conclusion of her final number Miss Jordan sang the ever popular "My Rosary," and it was difficult even then for her to retreat to her dressing room. "My Rosary" came as a climax to a succession of genuine masterpieces and left a pleasant memory of the talented Scranton woman. In her final bow she compelled Alfred Pennington, her accompanist, to face the audience with her and as she stepped from the platform she threw a kiss to the applauding crowd and another to the Dr. Parry singers, seated in the rear of the platform. Sheaves of roses that almost concealed Miss Jordan's face were sent to the platform by old friends and admirers of the beautiful singer.—Scranton Times, April 9, 1913. (Advertisement.)

## MUSIC IN OBERLIN.

Oberlin, Ohio, April 6, 1913.

At this season of the year in a college town the activity in musical circles usually increases considerably. Particularly is this true of Oberlin, Ohio, where there exists a circle of music lovers, who are ever taking an interest in the musical life of that city. Oberlin College being situated here, there is even more reason for a popular demand for plenty of music. The college commencement is rapidly approaching, and efforts are being made to entertain the large number of visitors who annually assemble there for the graduation exercises.

Commencement at Oberlin this year falls on June 25. President George Vincent, of the University of Minnesota, will give the commencement address before the 219 students, the largest class in the history of the college, who will receive diplomas. Interesting features of the days immediately preceding commencement are the performance, in Finney Chapel, of Shakespeare's "The Tempest," with the usual cast, to which has been added fairy ballets and masques, including seventy people, assisted by the full Conservatory Symphony Orchestra, Dr. W. Andrews conducting, which will play Sullivan's music, written especially for this drama; baseball games with Ohio Wesleyan University, and a picked team from the Oberlin Alumni; the reception by President and Mrs. King to the undergraduates and alumni on the campus, which will be illuminated by 3,000 Japanese lanterns; and the annual concert of the Oberlin Glee Club, augmented by members of the clubs of former years, who will come from all parts of the country to participate. On Tuesday, the day before commencement, comes the annual meeting of the associate alumni, at which topics of interest in the development of Oberlin will be presented for informal discussion. Wednesday noon, after the commencement exercises in Finney Memorial Chapel, occurs the banquet in Warner Gymnasium, where 1,000 alumni will be seated and the discussion of business remaining from the meeting of the previous day will be continued.

The Artists' Recital Course for the spring term will open with a concert by the Flonzaley Quartet on April 8. The Flonzaleys will play the Beethoven quartet, in C minor, op. 18, No. 4; the Bach suite for cello alone, in C major, and the Schumann quartet in A major, op. 41, No. 3. On April 22 Tina Lerner, the famous Russian pianist, will give a recital. The Chicago Symphony Orchestra will give a symphony concert on May 13, at which Charlotte Demuth-Williams will play the Bruch "Scottish Fantasia" for violin and orchestra. This symphony concert forms one of the numbers of the May festival. The Oberlin Musical Union will sing "Elijah" at the festival, and will also give a miscellaneous program from Wagner, in celebration of his centenary.

The Oberlin Theological Seminary has drawn up careful plans for the work of general extension. The program anticipates endowments for four new chairs, a new lecture building, a chapel, a dormitory, and apartment houses, together with scholarship loan funds and graduate fellowships. The total amount desired in order to carry out the plan is \$950,000 and the gifts received during the past year provide already for \$100,000 of this. The report of Secretary George M. Jones shows that the number of students in attendance at Oberlin during the last academic year was 1,789. The College of Arts and Sciences numbered 998; the Theological Seminary, 39; the Conservatory of Music, 367; the Academy, 291; and other departments, 94. The present senior class is the largest in Oberlin's history, numbering 219. The number of students in the freshman class is 299, the largest enrollment, with the exception of one, in the history of the college.



### THE SCHOLA CANTORUM CONCERT.

The program offered by the singers of the MacDowell Chorus, of the Schola Cantorum, in Carnegie Hall, New York, on Thursday evening, April 17, was more interesting than choral programs usually are. For there is no denying the fact that many long choral works contain movements which are uninspired and which are permitted to remain in the score simply because they are composed to words which are necessary for the elucidation and continuity of the story.

In short works, such as those sung at this recent concert by the MacDowell Chorus, the composer always, or nearly always, is heard at his best, because the original inspiration has not time to cool off before the composition is completed.

The works, then, which prove uninteresting on a program of short compositions fail to make their due effect either because they are not well performed or because the conditions under which the pieces are given are unsuited to the nature of the works.

In this latter category must be placed the two Russian church anthems with which the concert began.

Verdi's "Ave Maria," likewise, missed the real impressiveness which the remoteness and solemnity of a cathedral performance would have given it.

The compositions which made the most direct appeal were precisely those that best suited the genial humor of a comfortable and well fed audience in a semi-social function, namely, Percy Grainger's setting of the old English song, "I'm Seventeen Come Sunday," and Debussy's "Quant j'ai ouy le tambourin," an old French ditty about the planting of the Maypole, in which the solo part was sung by Mary Jordan.

The two heavy works, from a choral point of view, were Strauss' "Der Abend" and Bantock's choral ode from Swinburne's "Atalanta in Calydon," both of which works were heard for the first time in America. The grand manner and dramatic power of Strauss were in evidence throughout the entire work, but there was a suggestion of the orchestra at every turn. The composition, with all its wonders of polyphony, sounded like a work which would have been better had the composer scored it for the many toned orchestra than for the comparatively monotoned chorus. As a choral work pure and simple it is not the equal of Granville Bantock's ode. Bantock, however, has not a recognizable personality in his compositions as Strauss has, and his work, consequently, lacks the distinction of the great German master in spite of his superb technique and elevation of sentiment.

The program was fairly well rendered, considering the material the conductor, Kurt Schindler, had at his disposal, for the expensively gowned and socially prominent members of the MacDowell Chorus can hardly be expected to give their undivided attention to mere music.

Carl Deis presided at the Steinway. The program was as follows:

- Two Russian church anthems (first time in English)—  
 Glory to the Trinity.....Rachmaninoff  
 The Cherubic Hymn.....Gretchaninoff  
 Entire Chorus.  
 Ave Maria.....Giuseppe Verdi  
 Madrigal singers (fifty voices).  
 Laudi alla Vergine Maria.....Giuseppe Verdi  
 Women's Chorus.  
 (In commemoration of the one hundredth anniversary of  
 Giuseppe Verdi's birth.)  
 Der Abend (Sunset).....Richard Strauss  
 Entire Chorus (sixteen-part).  
 Three old British folksongs—  
 King Arthur Had Three Sons.....Rutland Boughton  
 Madrigal Singers.  
 I'm Seventeen Come Sunday.....Percy Aldridge Grainger  
 Entire Chorus.  
 Irish Tune from County Derry.....  
 Entire Chorus.  
 Three Chansons—  
 Dieu! qu'il la fait bon regarder!.....Claude Debussy  
 Madrigal Singers.  
 Quant j'ai ouy le tabourin.....Claude Debussy  
 Miss Jordan and Madrigal Singers.  
 Yver, vous n'êtes qu'un villain.....Claude Debussy  
 Madrigal Singers.  
 Choral Ode II, Atalanta in Calydon.....Granville Bantock  
 Entire Chorus (twenty-part).

### Meyn Sings, Poses and Paints.

Heinrich Meyn, the bel canto baritone, gave an informal recital for "The Lighthouse for the Blind," at the latter's new building, 111 East Fifty-ninth street, New York, last week, singing the following songs: "Invictus," by Huhn; "In the Time of Roses," by Reichardt; "Adieu, Marie," by Adams; "Ferry Me," and "Banjo Song," by Homer; "Evening Star," by Wagner; "Little Irish Girl," by Löhr; "I Am Thy Heart," by Woodman. The large audience, including 150 blind people, found great interest in this program, which was full of popular interest and variety.

On the wall in the room devoted to the "Academy of Misapplied Art," hangs a fake picture (one of many such by various artists), by Heinrich Meyn, his subject being "Cubist Weeping at His Own Work." It represents a "Demi-nude Ascending a Staircase," and the artist is weeping because he cannot make out just what his own picture

is all about. The diamond shaped glass tears, the realistic buttons on the many angled "artist," and the general ensemble of the picture must be seen to be appreciated. Enrico Caruso is represented by two pictures, catalogued "To the Blind," and "Portrait of a Lady," in his well known caricature style. These are for sale. Tableaux representing the "Opening of the Panama Canal" at Hotel Astor found Mr. Meyn taking part as "The Pirate King." May 2 he sings for the People's Institute on Forty-second street, New York. Soon thereafter he and Mrs. Meyn leave for a quiet summer in Europe.

### Persinger Looks Over Fannie Dillon's Music.

Louis Persinger, the American violinist, whose first tour of his own country has been a fine accomplishment, is herewith pictured at Pasadena, Cal., in company with



LOUIS PERSINGER, VIOLINIST, AND FANNIE DILLON, COMPOSER, IN PASADENA, CAL.

Fannie Dillon, the young composer, whose orchestral suite was recently performed with success by the Los Angeles Symphony Orchestra.

### Maude Fay's Operatic Success Abroad.

Maude Fay, the operatic soprano, whose success in Munich at the Royal Opera and throughout Europe has often been noticed in these columns, is, like so many other American singers in Europe, a native of California, having been born in San Francisco. As a young girl she studied there with Baroness von Meyerinck. During the various visits of the Metropolitan Opera Company to San Francisco she met many of the members of that company in society and sang for them. She was strongly advised by such artists as Johanna Gadske, Madame Schumann-Heink and David Bispham to go to Europe for further study and did so, placing herself in the hands of



MAUDE FAY.

the famous singing teacher, Frau Professor Orgeni of Dresden and Munich.

Miss Fay's first appearance was as guest at the Royal Opera in Munich, singing Marguerite in "Faust." It was a daring thing for a debutante to appear first on one of the leading stages of Europe, but her success fully justified the unusual experiment. This was in May and she was engaged on the spot by Felix Mottl as a regular member of the company there, to begin in the following September. At Mottl's special request Miss Fay prepared the two Wagner roles, Elisabeth and Sieglinde, as her first work in Munich. Since then she has been heard in opera and concert throughout Europe with unvarying success. At the end of this Munich season she goes to Covent

Garden for the regular season and then returns to Munich for the famous summer festival performances of Mozart and Wagner operas. It is only her native land that has not yet had an opportunity to hear and admire her splendid art. (Advertisement.)

### HARRIET WARE'S CONCERT

A concert consisting of compositions by one composer only is seldom satisfactory on account of the monotony of the selfsame personality which dominates every number. Harriet Ware's concert was, however, an exception to the rule, possibly because this composer has no bizarre individual style to become monotonous. Her works are varied in manner and in form sufficiently to permit of a long program that was interesting from first to last. It is futile to discuss the merits or demerits of these works, for time alone can tell whether they have the vitality which will give them an enduring place in American music. It is sufficient to say that every number on the program was warmly applauded and that the composer was frequently called to the platform to receive her well earned meed of praise, as well as armfuls of flowers.

Harriet Ware not only was responsible for all the compositions on the program, but she played several accompaniments in a manner that showed she had the most finished art of the accompanist at her finger tips.

The most imposing work of the evening—which, by the way, was Friday evening, April 18, in Carnegie Hall, New York—was a cantata called "Sir Oluf," for female voices, with solos for a soprano and a baritone.

In this work, which is melodious throughout, the composer frequently reaches considerable power of dramatic expression without recourse to any effects that are not good music and legitimate choral writing.

The solos were sung by Bernice de Pasquali, soprano, of the Metropolitan Opera Company, and Charles Norman Granville, baritone.

Several songs were sung by John Barnes Wells, tenor, and Christine Miller, contralto.

With Charles Gilbert Spross and Edna Wandling as assisting accompanists, and Thomas W. Musgrove as organist, the composer was enabled to present her compositions to the public properly accompanied.

Harriet Ware was fortunate in having such a company of artists at her disposal. It is certain that the works on the program were rendered as well as the composer could reasonably expect; better, in fact, than the works of many composers are.

The ladies of the chorus numbering 400 made a striking picture to the eye as they sat smiling in their tiers piled high on the capacious platform, which they completely filled.

They were members of the Lyric Club of Newark, the Orange Musical Art Society, the Women's Choral Society of Jersey City, the Englewood Musical Art Society and the Summit Choral Society. Their ensemble singing was admirable, due presumably to their desire to show the musical world that man-made music was not the only music worth while, and also to the fact that they submitted themselves to be directed by domineering man, who on this occasion happened to be the genial and capable Arthur D. Woodruff.

The audience filled the hall to overflowing and was in the best of moods.

The beauty of the voices of Bernice de Pasquali and Christine Miller and the art of these ladies and the other eminent vocalists of this concert have so frequently been commented on in these columns that for this occasion it will be as well to let the laurels go to Harriet Ware.

The program follows:

- The Fay Song.....Poem by Edwin Markham  
 Wind and Lyre.....Poem by Edwin Markham  
 Mr. Wells.  
 Organ and piano.  
 Hindu Slumber Song.....Poem by Sarojini Naidu  
 The Oblation.....Poem by Swinburne  
 Marguerite.....Poem by Carter S. Cole  
 'Tis Spring.....Poem by Montrose Moses  
 Mammy's Song.....Poem by Janet Spencer Porter  
 Miss Miller.  
 Accompanied by the composer.  
 Cantata, Sir Oluf.....Poem by Cecil Fanning  
 Madame De Pasquale, Mr. Granville and Chorus.  
 The Last Dance.  
 Call of Radha.  
 Sunlight Waltz Song.  
 Madame de Pasquali.  
 Joy of the Morning.  
 Persian Serenade.  
 Alone I Wander.  
 Boat Song.  
 John Barnes Wells.  
 Cycle for two voices, A Day in Arcady.  
 Spring Morning.  
 The Seas of Nod.  
 Good-night.  
 Madame de Pasquali and Miss Miller.  
 Two-part chorus, The Cross.

"Mila," a new Bosnian folks opera, was heard not long ago at Pressburg.



# WESTWARD HO!

## Off to Australia

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**FREDERIC SHIPMAN**

Australian address, Hotel Australia, Sydney

It is ten years since David Bispham sang in New York in Grand Opera, though since that time he has appeared in London not only in his beautiful assumption of the Vicar of Wakefield (Liza L.) but at Covent Garden in some of his special Wagnerian roles. Most of the last decade has, however, been devoted by the celebrated baritone to concerts, orchestral and oratorio, but more especially to his own highly distinctive song recitals, which, under his hands, have assumed a totally different aspect from similar concerts by any other artist, male or female, now before the public. It is this departure from the ordinary routine that has given David Bispham a new hold upon the public, and has caused him more than ever to be looked upon as one of the principal factors in the musical life of our times.

Much as Mr. Bispham has sung in Opera in foreign tongues, and at home as he is in the song literature of Europe, yet he is a staunch adherent of the English language, and unless otherwise requested, renders the masterpieces of song of all nations in English, and English so distinct that not a syllable is lost.

It may safely be predicted that as he is so well known to the musical public of England, the continent of Europe, Canada and America, he will be warmly welcomed by Australians.

Mr. Bispham has just finished a phenomenal thirty-three weeks under the management of Frederic Shipman, in Canada and the United States, during which time he has filled the record number of 105 concerts. Mr. Bispham's voice has never, in his whole career, been as vital and fresh as it is this season, while his artistic stature, planted high, is ever growing.

He sailed from San Francisco April 22nd via Honolulu, for Australia, where he is booked for three appearances, arriving at Sydney, May 26, and starting at once on a round of 50 concerts in the principal cities of Australia, New Zealand and Tasmania, returning on August 23rd to America for his autumn and winter season in the Light Opera, "The Jolly Peasant."

### The Misses Suto's Press Tributes.

The following press notices confirm the opinion of the London critics on the Misses Suto's two-piano playing. These two young artists, who are now touring the Con-



ROSE AND OTILIE SUTO.

tinents, are winning the acclaim of the Continental critics as well. They are planning a series of concerts for the London season, both private and public, and they will remain in the English capital for several months:

A recital was given yesterday afternoon in Steinway Hall by the Misses Suto with a program of compositions for two pianos. They play with great delicacy and spirit. In the slow movement of the Bach sonata their quiet touch had an attractive quality, and in the two quick movements the players showed great unanimity.—*The Times*, March 16, 1912.

That duets for two pianos can be made attractive is well illustrated by the Misses Suto, who gave their first recital yesterday at Steinway Hall. Their playing is distinguished by perfect unanimity, and much that is pleasing in their performance is derived from their round touch.—*Morning Post*, March 16, 1912.

The Misses Suto play with mutual understanding that ensures happy recitals.—*The Referee*, March 17, 1912.

At the second recital of compositions for two pianos by the Misses Suto yesterday at Steinway Hall, the cultured and graceful playing of these gifted pianists was again abundantly manifested. The program included a Mozart fugue, a sonata of Clementi and preludium, pastorella and march triumphal by Algonson Ashton. The performance of these arrested the attention because of their completeness and artistry. Later an andante and variations by Schumann, a scherzo by Scharwenka and a gavotte and musette by Raff were played with harmony of intention and interpretation, combined with refreshing clearness and fluency of technique which presented the music under the most favorable circumstances.—*The Standard*, March 30, 1912.

The two concerts given by the Misses Suto at Steinway Hall, the second of which took place yesterday afternoon, were well worthy of attention, especially as the two artists one found were capable of giving excellent performances. The ensemble was quite of the right kind, one giving way to the other as occasion demanded, while steady rhythm and well judged balance of tone were observable. A fantasia of Max Bruch showed the composer in a characteristically sober vein; the excessive length of a canon by Laber, a name unfamiliar, was not relieved by any special inventive fancy. Undue prolixity marred the three examples by Algonson Ashton, though the ideas were especially pleasing in the pastorella. Schumann's andante and variations found a place in the scheme, also a fugue of Mozart and one or two other modern things.—*Pall Mall Gazette*, March 30, 1912.

The Misses Suto gave their second recital at Steinway Hall on Friday afternoon. Their program included three pieces by Algonson Ashton, who finds time between his epistolary preoccupation to write a good deal of admirable music. His preludium, pastorella and "March Triumphale" make grateful hearing, for they are effectively laid out for four hands, and they were played by the Misses Suto with full sympathy and verve.—*Sunday Times*, March 31, 1912.

The Misses Suto, who gave a concert last night at Steinway Hall of original compositions for two pianos, are thoroughly well qualified to give them, for they are both accomplished players and their ensemble is about as perfect as any one could wish. Apart from Bacchi's concerto and Chopin's rondo, last night's program was supplied entirely by modern composers, one of the best being a toccata brillante by Algonson Ashton, which now obtained its first performance; being composed for and dedicated to the Misses Suto. A wag expressed surprise indeed that Mr. Ashton, who takes life usually in so serious, not to say grave a spirit, could write such light hearted music, but the speaker was evidently unaware that Mr. Ashton is a many sided man. His toccata, which was redemanded by last night's audience, turned to effective account the resources of the two keyboards.—*London Westminster Gazette*, October 18, 1912.

It may, at least, be said of music involving the use of two pianos that it calls for mathematical sympathy between the players. The fulfillment of that condition formed one of the two most satisfying features of the recital given by the Misses Suto at the Steinway Hall last night. The other feature was the absence of any attempt to be other than artistically moderate. There was no overdoing, and if the pianists had not been visible it would not have been easy to say whether there was one piano or two. That of itself made the recital enjoyable, though some may have regarded it as contrary to the essentials of music for two pianos. The program had for its best example Bach's concerto No. 2 in C, the third movement of which, in the form of a fugue, made something of a musical as well as a technical appeal. The succeeding example,

a set of variations by Rudorff, also proved effective, save that they were too consistently in one mood, but the brightest things were perhaps the rondo by Chopin and a toccata brillante by Algonson Ashton. Other composers represented were Schuett, Duvernoy, Thern and Alexis Hollander.—*Morning Post*, October 18, 1912.

The same evening at Steinway Hall the Misses Suto gave a recital of music originally written for two pianos. These ladies seem to realize in their playing the poet's line "Two minds with but a single thought," and that thought was expressed with such unanimity of execution that it seemed to emanate from one mind. It is this mental accord which endows these ladies' interpretations with peculiar interest and attractiveness. They appeal not only by their dexterity, but by their emotional sincerity. The program began with Bach's concerto in C, No. 2, which was followed by some little known variations by E. Rudorff. These are written on the conventional model, but they are well designed and hold attention by reason of their effectiveness. Two pieces to which the term pretty may be applied were an impromptu rondo and an andante cantabile by E. Schuett. The first performance was given of a toccata brillante by Algonson Ashton. This proved a well constructed piece, possessing an exuberant liveliness which so pleased the audience that the Misses Suto, to whom it is dedicated, were induced to repeat its performance.—*The Referee*, October 18, 1912.

The Misses Suto gave on Thursday evening a recital consisting of original compositions for two pianos. Their choice of works was inevitably of interest. The opening number, Bach's concerto in C, showed refined musical feeling. They played a toccata brillante written for and dedicated to them by Algonson Ashton, with spirit and success.—*London Telegraph*, October 20, 1912. (Advertisement.)

### Witek's Triumph in Brahms Concerto.

Anton Witek, in whom the Boston Symphony Orchestra has a concertmaster and solo violinist of high attainments, was the soloist at the March 20 concert by that organiza-



ANTON WITEK.

From "De Hoofstad," of Amsterdam, Holland.

tion in New York, winning honors seldom accorded a violinist, especially in the difficult Brahms concerto. Mr. Witek's success was registered in the daily press in such phrases as "splendid artist," "ovation for him," "feature of the evening," "wonderful intellectual assimilation," "inspired genuine admiration," etc. Six press excerpts from metropolitan papers follow:

Mr. Witek has appeared before in this city, but he never has revealed himself as the splendid artist he proved himself last night. The cadenzas in the concerto are difficult in the extreme, yet he threw them off with a dexterity and precision that appeared the negation of effort, while his tone was uniformly warm and clear. Let us hope that we shall hear Mr. Witek often in the future and always in the vein he showed last night.—*New York Tribune*, March 21, 1913.

Followed by Brahms' violin concerto in D major, with Anton Witek, concertmaster of the orchestra, as soloist. There was an ovation for him after the first movement, for he accomplished the herculean task of sustaining the audience's interest through the remarkably long movement. The general effect of the concerto was excellent, Dr. Muck's accompaniment being careful and sympathetic.—*New York Herald*, March 21, 1913.

The Brahms violin concerto was placed on the program to enable Anton Witek, the concertmaster of the orchestra, to appear as a solo performer. Mr. Witek has been heard in the same capacity before, but he did not then gain as much sound approval as he did last evening. His playing of the Brahms music was praiseworthy. It had clarity and beauty of tone, accuracy of intonation, skill in technique and musical judgment to commend it.—*New York Sun*, March 21, 1913.

The feature as well as the surprise of the evening was the violin playing of Anton Witek. He gave a performance of the Brahms concerto so technically fluent and musically admirable that nothing he has heretofore done approaches it.—*New York World*, March 21, 1913.

Anton Witek, as always when he appears in the capacity of a soloist, exhibited qualities which few musicians accustomed to orchestral routine succeed in preserving. That his performance of the

concerto by Brahms inspired genuine admiration was not left for a moment in doubt.—*New York Press*.

The soloist of the affair was concertmaster Anton Witek, who played Brahms' violin concerto with wonderful intellectual understanding, ripe conception and great technique. He was applauded with extraordinary enthusiasm.—*New York Staats Zeitung*. (Translation.) (Advertisement.)

### Cecil Fanning Sings at Newcastle, England.

Newcastle-on-Tyne, a city of 500,000 population, is so associated with choral societies and the presentation of oratorios that in England a singer's ability must be well recognized before he is fortunate enough to secure an engagement with one of these choral societies, and very often the singer literally carries "coals to Newcastle" when he goes there with his vocal equipment. Cecil Fanning made his first appearance at Newcastle on March 29 with the Northumbrian Choir, singing the solo part in the first presentation of a short dramatic work by McConnell-Wood, preceding this work by a recital of ten songs, accompanied by H. B. Turpin. Mr. Fanning scored an instant success, the audience demanding many encores. Here-with are the comments of the critics:

We were introduced to a new vocalist in the person of Cecil Fanning, an American baritone, who is making his London recital debut via Newcastle; and in the program we had several works which had not previously been heard in this city. Mr. Fanning soon demonstrated that all the fine tributes to his powers which had preceded his arrival were in no sense exaggerated. He has a beautiful quality of voice, an even and extensive range, and he uses it with the utmost command and artistry. As an interpretative artist he must also take high rank. He sang a couple of numbers by Schubert, "Der Wanderer" and "Wohin," in faultless style, and with a wonderful command of vocal tone. In a suite of old English songs we had much vivacious and masterly singing, with an altogether new, original and typically American interpretation of Madam's haughty disdain in "The Keys of Heaven" solo. Mr. Fanning, who is quite a young man, ought to experience little difficulty in making a name for himself on the concert platform.—*Newcastle Daily Journal*, March 31, 1913.

The next point of interest was the introduction of Cecil Fanning, who more than justified the reputation that had preceded him from his native America and from Germany on this, his first appearance in England. He has a marvelous command of tone color, a surprising clarity of diction and is master of most styles from the intensely dramatic songs of Schubert and Loewe to the delightful humor of the old English songs and on the most graceful and musicianly of the moderns. He gave us examples of them all, infusing exceeding dramatic force into those of the two first named composers, while his "Over Hill, Over Dale," "Dame Durdon" and "Keys of Heaven" were full of winning charm of expression. Of the moderns examples of M. Meredith, Sidney Homer and Liza Lehmann were given with the most satisfactory effect, the Handelian setting of the last line of Goldsmith's "The Mad Dog" creating uproarious mirth. This vocalist is billed for several important concerts in London shortly, and his career will be watched with extreme interest.—*Newcastle Daily Chronicle*, March 31, 1913.

Mr. Fanning is both a fine baritone and a comedian with an astonishing variety of interpretation. He gave a memorable reading of Loewe's tragic and immortal ballad "Edward," which made a profound impression, and he sang Liza Lehmann's "The Mad Dog" and also "No! John," with an irresistibly comic touch. He was also heard with great charm in M. Meredith's "If We Must Part," and in a series of old English songs.—*Yorkshire Post*, Newcastle, March 31, 1913. (Advertisement.)

### Anita Davis-Chase Under Management.

One of the most attractive artists on next season's list of Foster & David, the New York managers, is Anita Davis-Chase, soprano, of Boston. During the summer months Mrs. Chase has been engaged for musicales at Bar



ANITA DAVIS-CHASE.

Harbor, Me., and the North Shore, while many plans for next season, including a proposed Southern tour, are now under way.



# ST. LOUIS

St. Louis, Mo., April 13, 1913.

Christine Nordstrom-Carter, one of our foremost vocal instructors, who has charge of the voice departments in the Kroeger School of Music and Forest Park University for Women, gave a pupils' recital Monday night in which she was assisted by piano pupils of the Kroeger School of Music and by Charles Kunkel and Ernest R. Kroeger. The program was as follows:

Duo for two pianos, Grand Fantasia, Norma (Bellini), Thalberg-Kunkel	
Tenor solo, Grand aria, Oh, Wondrous Country, from L'Africaine, Meyerbeer	Charles Kunkel and Ernest R. Kroeger.
Soprano solo, Scena, Regnava nel silenzio, from Lucia di Lammermoor, Donizetti	Isaac Pick.
Piano solo, Staccato Caprice, Vogrich	Frieda Spain.
Soprano solo, Aria, Caro nome, from Rigoletto, Verdi	Belle Brickey.
Alto solo, Aria, Condotta ell'era in ceppi, from Trovatore, Verdi	Cecil Hunleth.
Piano solo, Silver Spring, Mason	Vera Fromm.
Tenor solos—	Edna Kraemer.
Sans toi, D'Hardelot	
Vous dansez Marquise, Lemair	
Soprano solo, Cavatina, Qui la Voce, from I Puritani, Bellini	Theodore W. Stucki.
Piano solo, Dance of the Elves, Kroeger	Maybell Carter.
Baritone solos—	Louise Hall.
I Hear You Calling Me, Marshall	
Vieni, la mia Vendetta, from Lucrezia Borgia, Donizetti	
Soprano solo, Grand aria, Hear Ye Israel, from Elijah, Mendelssohn	Roy Wood.
Piano solo, Fantasia, Polonaise, op. 26, Kroeger	Bertha Williams.
Soprano solo, Grand aria, Tacea la notte placida, from Trovatore, Verdi	Lulu Whelan.
Due for two pianos, Midsummer Night's Dream Music, Grand Paraphrase de Concert (introducing nocturne, Dance of the Fairies and Wedding March), Mendelssohn-Kunkel	Mary Pace.
Ernest R. Kroeger and Charles Kunkel.	

A very notable recital took place at the Wednesday Club Auditorium, Wednesday evening. It was given by George Sheffield, tenor, and Harrison Williams, pianist. Mr. Sheffield possesses a voice of uncommon beauty. The sweetness and smoothness of his upper tones are really extraordinary. Mr. Williams has studied under such masters as Godowsky and Lhevinne, but he possesses an individuality which is very unusual in its truly poetic sympathy. He plays with an exquisite quality of tone, a fluent technic and subtle phrasing. The program was:

Rhapsodie, op. 119, No. 4, Brahms	
Ballade, op. 10, No. 2, Brahms	
Der Heilige Josef Singt, Wolt	
Ständchen, Brahms	
Die Lieb ist wie ein Wiegenlied, Posa	
Botschaft, Brahms	
Prelude, Choral et Fugue, César Franck	
Aubade (Le Roi d'Ys), Lalo	
Le manoir de Rosemonde, Duparc	
La maison grise, Messager	
Bergere legere, Weckerlin	
Prelude, Debussy	
Poissons d'or, Debussy	
L'isle joyeuse, Debussy	
Eleanor, Coleridge-Taylor	
Sweet Mary, Aspinall	
Call Me No More, Cadman	

Ernest R. Kroeger gave a piano recital at the Loretto Academy Monday afternoon, and at the Visitation Academy Friday afternoon. The program at both recitals was:

Ballade No. 3, Chopin	
Hunting Song, Mendelssohn	
Nachstück in F, Schumann	
Marche Mignonne, Poldini	
La Polka de la Reine, Raff	
Fantasia Rigoletto, Verdi-Liszt	
Hark, Hark, the Lark, Schubert-Liszt	
Spinning Song, Wagner-Liszt	
Tarantella, Liszt	
Valse Brillante, E. R. Kroeger	
Egeria, E. R. Kroeger	
Moment Musical, E. R. Kroeger	
Dance of the Elves, E. R. Kroeger	
Fantasia Polonaise, E. R. Kroeger	

"Roma," Massenet's last opera, furnished the theme of the lecture recital given by Madame Pernet McCarty last Saturday in her studio. Mrs. W. J. Romer sang the part of Fansta, Mrs. A. B. Holt that of Junia, Madame McCarty that of Fasthumia, Mrs. C. J. Luyties at the piano.

A piano recital consisting of selections of program music and characteristic sketches was given Thursday, at the fine arts section of the Monday Club, by Mary Black-

well Stevenson, assisted by Mrs. S. J. Waterman and Margaret Ludlow. It was preceded by a paper on "Program Music," by Mrs. Stevenson. The numbers were as follows: Second and third movements of "Pastoral" symphony (Beethoven), Mrs. Stevenson and Mrs. Waterman; (a) "Garden in the Rain" (Debussy), (b) "Cascade du Chaudron" (Bendel), Mrs. Stevenson; (a) "The Swan" (Saint-Saëns), (b) "The Eagle" (MacDowell), Miss Ludlow; (a) "At the Convent" (Borodin), (b) "The Little Shepherd" (Debussy), (c) "Birds" (Grieg), (d) "Spinning Song" from "The Flying Dutchman" (Wagner), Mrs. Waterman.

The pupils of Cora Fish gave a recital at Rose Hill Hall Saturday afternoon. Their work reflected much credit upon their earnest and painstaking instructor.

Pupils of Minnie Marie Jude, assisted by pupils of Mrs. Edward Kleekamp, gave a recital Sunday afternoon at Kleekamp's Hall.

Arthur Baron, violinist and composer, assisted by Mrs. A. I. Epstein, soprano, gave a successful recital Saturday, April 5, at Beethoven Hall.

At their convention in June the Violinists' Guild of St. Louis expect to offer some striking novelties, an exhi-

## Eleanor SPENCER

### The Distinguished Young American Pianist

After three successful seasons in Europe, including appearances in London with Nikisch and the London Symphony Orchestra, in Berlin with Kunwald and the Berlin Philharmonic, in Amsterdam with Mengelberg and the Concertgebouw Orchestra, will make her

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E. R. KROEGER.

### COLUMBUS MUSIC.

Columbus, Ohio, March 31, 1913.

The music folk of Columbus were greatly disappointed not to have heard Julia Culp, who came to the city and was seized with a severe cold and had to give up her concert. There is hope that she may return here in May.

Marie Hertenstein's piano recital Tuesday evening, March 18, in the Knights of Columbus Hall, drew a large number of music lovers to hear this brilliant young artist in her debut recital. The program was an interesting and brilliant one, and proved to be a most enjoyable occasion. Miss Hertenstein gave ample evidence of fine musicianship, adequate technical equipment and individuality of the most healthy sort. Especially beautiful were several of the numbers, notably the Brahms, Debussy and Chopin. The program follows: Italian concerto, Bach; six waltzes, Brahms; symphonic etudes, Schumann; "Clair de Lune," Debussy; five preludes, etudes op. 25, Nos. 1, 2, 3, Chopin; "Nachtfalter" waltz, Strauss-Tausig; rhapsody No. 12, Liszt.

The floods of Columbus have brought about many benefit entertainments, the first and most significant being the concert given last night in the Hartman Theater by Grace Hamilton Morrey, pianist; Margaret Parry Hast, soprano, and Hazel Swann, accompanist. The program was a delightful one, made up of the most attractive of the ancient classic, romantic and modern schools, especially arranged for an audience which was not necessarily made up of musicians, but of music lovers and sympathizers with those who had suffered from the floods. The artists were in fine form and the audience was large and appreciative. The numbers were presented in the following order: Piano: Gavotte and variations, A minor, Rameau-Leschetzky; largo in F, Bach-Saint-Saëns; "Ecosaisies" (Scotch), Beethoven-Busoni; introduction and capriccio ("Paganinesco"), Busoni. Songs: "Bible Song," Dvorák; "Gently Lord, Oh Gently Lead Us," Old Welsh; "A Love Song," Loepke.

Piano: Prelude, E minor, and scherzo, E minor, Mendelssohn; nocturne, D flat, and polonaise, A flat, Chopin. Songs: "An Open Secret," Woodman; Indian lullaby, "Beware of the Hawk," from the opera "Natoma," Herbert; "Floods of Spring," Rachmaninoff; prelude in C sharp minor, Rachmaninoff; sextet from "Lucia," Donizetti, arranged for left hand alone by Theodore Leschetizky; nocturne, C major, Grieg; "La Campanella," Paganini-Liszt.

The Women's Music Club gave its last matinee for 1912-1913 last Tuesday afternoon in Memorial Hall, and will repeat it again tomorrow afternoon for the benefit of those who on account of the floods were unable to attend last week. The subject for the matinee concert was "Folksongs of All Nations." The program was arranged by Lyda Sayre Norris. The stage was elaborately decorated and was made to represent a garden scene in the early seventeenth century. All the music folk were in the costume of the song and the picture was one long to be remembered. The active members who participated were Edith May Miller, organist; Hazel Swann, pianist; Lyda Sayre Norris, soprano; Mrs. Edward E. Fisher, contralto; Flora Hoffman Gates, contralto, and Mabel Rathbun, accompanist. Floyd Stanley Crooks, baritone, was the guest artist of the day. Mr. Crooks contributed a group of Irish songs which were captivating for two reasons—the natural beauty of the songs and the artistic interpretations he gave them. Mr. Crooks' voice is a smooth, finely modulated organ which he uses with consummate art. His appearance was an unmixed delight. Miss Rathbun provided excellent accompaniments for Mr. Crooks. Mrs. Fisher gave a group of Scotch songs; Mrs. Norris and Mrs. Gates sang a group of Tuscany duets; Hazel Swann gave a charmingly brilliant reading of the Grieg ballade (founded on a Norwegian folksong), and Mrs. Miller gave Russian and Scotch transcriptions on the organ, after she had opened with a Bach fugue. The entire program was well arranged for contrast and beauty. Mr. Crooks, the guest artist, is president of the Musical Art Society of Columbus.

Alice Nielsen and Yolanda Mero will bring our Music Club season to a close with a concert Tuesday evening, April 8.

ELLA MAY SMITH.

### Concert in Hartford.

The Hartford, Conn., Public High School Glee Club, under the direction of Ralph L. Baldwin, gave a concert in Unity Hall of that city, March 14.

The program, thoroughly enjoyed by a large audience, follows:

Waltz song, Butterflies, Albert Mildenberg	
The Glee Clubs.	
To Me Thou Art Like a Flower, Anton Rubinstein	
Solveig's Song, Edvard Grieg	
Love Is a Sickness, William G. Hammond	
Girls' Glee Club.	
The Nightingale, Arthur. Penn	
A. Marentze Nielsen.	
The Kerry Dance, J. L. Molloy	
An Irish Folk Song, Arthur Foote	
The Glee Clubs.	
Solo, The Sweet o' the Year, Mary Turner Salter	
Leona B. Elcock.	
Cantata, Lochinvar, William G. Hammond	
Boys' Glee Club.	
Chorus of Homage, Wilhelm Gericke	
The Glee Clubs.	
Indian Songs, Charles Wakefield Cadman	
From the Land of the Sky Blue Water.	
Far Off I Hear a Lover's Flute.	
The Moon Drops Low.	
Girls' Glee Club.	
Violin solo, Adoration, Felix Borowski	
Dorothy Mather.	
The Beetle and the Flower, W. H. Veit	
Keep a-Goin', Heinrich Jacobsen	
Boys' Glee Club.	
Blackbird's Song, Cyril Scott	
When Lovers Dance upon the Green, Mary Turner Salter	
Gladys F. Whiting.	
Cantata, The Banner of St. George, Edward Elgar	
The Glee Clubs.	

Mr. Baldwin is choirmaster of the Fourth Church in Hartford. Under his direction, on March 21, the choir sang Stainer's "Crucifixion."

### Leopold Stokowski.

Wagner dethroned the singer and decreed  
To orchestra the kingly right to reign;  
The voice he humbled to a windy reed—  
Bel-canto was a fainer to be slain.  
Machines and instruments now speak man's mind,  
While man a secondary part must play.  
But happily a leader one may find  
Some Prospero whom the elements obey,  
Whose baton sets the soul of music free—  
Prison'd like Ariel in the cloven pine  
To play and melt our souls to ecstasy,  
With revelation of an art divine.  
Prospero Stokowski, long may it be  
'Ere book and baton buried are by thee!

MRS. LEWIS M. HOBBS.



## CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, April 18, 1913.

The conclusion of the symphony season, April 12, was a triumphal occasion for Dr. Ernst Kunwald, who has more than surpassed the high expectations aroused by the brilliancy of his debut as director of the Cincinnati Orchestra at the beginning of the season.

Dr. Kunwald has emphatically "made good" in a situation bristling with difficulties and amply filled with hard work. He has made friends in all classes of society and won the favorable opinion of the most exacting students of orchestral music. The Cincinnati Orchestra, under its leader's lucid criticism and firm discipline, has maintained its high plane of technical efficiency and tonal beauty, and the ovation after the concert Saturday night was as much a tribute to the wonderful playing of the orchestra as a recognition of Dr. Kunwald's splendid interpretations. The concluding program embraced three favorites, the Beethoven symphony No. 7, vespers to "Die Meistersinger" and the Liszt Hungarian rhapsody No. 2. The latter was infused with all the fire and color of the Magyar temperament, the vivace taken at a terrific tempo and the contrasts strongly marked. So insistent was the applause that part of the rhapsody was repeated. Elena Gerhardt, the soloist, justified the many praises showered upon her in advance. The aria "Die Kraft Versagt," from the opera, "Der Widerspänstigen Zähmung," by Hermann Goetz, was very beautiful, owing its success not only to Miss Gerhardt's warm, tender tones, but also to the loveliness of the orchestral accompaniment. In her group of Strauss songs, Miss Gerhardt's singing of the "Wiegenlied" was surpassingly beautiful. "Morgen" and "Cäcilie" were her other numbers. Dr. Kunwald paid Miss Gerhardt the compliment of playing her accompaniments himself, adding another pleasure to one of the most enjoyable concerts of the year.

The "extra" popular concert last Sunday at Music Hall brought the usual crowded house. The program contained a number of selections given at other popular concerts repeated by request, among the number Schubert's "Marche Militaire," orchestrated by Dr. Kunwald; Saint-Saëns' "Dance Macabre," the Tchaikowsky "1812" overture and the "Peer Gynt" suite No. 2. The other numbers were the intermezzo from "Tales of Hoffmann" and the "Unfinished" symphony of Schubert. With the remaining concert in the popular series, which takes place at Emery Auditorium on the evening of April 19, the orchestra concerts come to an end. Dr. and Mrs. Kunwald will sail in about three weeks for a summer in Europe.

The Woman's Musical Club held its April meeting at the home of Corrine Moor Lawson, the singer, who is as well known in the East as in her native city. There was no fixed program, and the meeting resolved itself into a "Lawson recital," so eager were the club members to hear their favorite songs interpreted by Mrs. Lawson. "On the Way to Kew," "Kew in Lilac Time," Harriet Ware's charming boat songs; "The Call," by Paul Bliss, the Cincinnati song writer; two of Louis Victor Saar's Norwegian songs, and, as a contrast to these delightful bits of sentiment and poetry, "The Owl and the Moon," were sung by Mrs. Lawson, who was in the best of voice and spirits. Mrs. Alois Bartschmidt astonished and delighted those who had not yet heard her sing in Cincinnati with a sweet, flute-like soprano, admirably trained and well suited to her numbers—"Nina," by Pergolesi, an aria of Mozart and Louis Victor Saar's "Norwegian Wedding Dance." Aline Fredin played two Chopin preludes with her usual finesse and delicacy of touch, and Mrs. Adolph Hahn, president of the Matinee Musicale, contributed a violin obligato for one of Mrs. Lawson's songs.

The violin recital by Johannes Miersch at the Odeon last Tuesday night brought out a large and appreciative audience. The program was out of the ordinary, enabling Mr. Miersch to display his complete mastery of the violin. A suite of Frank Ries was the opening number, followed by a group of solos for the violin unaccompanied. Mr. Miersch played a delightful gavotte of his own and a brilliant concert polonaise, also two numbers by his gifted brother, Paul Miersch. The recital was very artistic and gave opportunity for Mr. Miersch's many admirers to hear him in a program full of contrasts.

A large audience took advantage of the opportunity of hearing the program of modern chamber music given at the Cincinnati Conservatory of Music Monday evening, when the artists were the Messrs. Hans Richard, Bernard Sturm, Max Schulz and Julius Sturm. The Wilhelm Berger trio for strings, played with beautiful balance and fine tonal effects, proved a grateful novelty, and as such was enthusiastically received. The fact that the com-

poser's grandparents were Cincinnatians lent special local interest to this work. The Volkmann Andrae trio for piano, violin and cello was given a notable presentation by the Messrs. Hans Richard, Bernard Sturm and Julius Sturm. It is an intricate work which requires not only thorough musicianship, but the solution of every sort of technical difficulty, and the finesse, beauty and virtuosity with which it was played speaks for the genuine artistry of the performers. The third movement, given with exquisite spontaneity and charm, aroused particular admiration. The musicianly qualities of the interpretation, the sense of ensemble effect, grasp of the complexities of the work, alertness for the niceties of dynamic variations were the qualities which distinguished the performance.

Thursday evening, May 1, is the date fixed for the next Conservatory Orchestra concert, under the direction of Signor Pier Adolfo Tirindelli. The program offered many points of interest both as to compositions produced and the personnel of the soloists. It will be of general interest to hear that Signor Tirindelli will take this occasion to produce some of the latest compositions of the talented conservatory alumnus, Chalmers Clifton. After completing a five years' course at the conservatory, Clifton went to Harvard, where he was prominent in musical matters, having been conductor of the Pierian Orchestra for several seasons, and received his degree of summa cum laude at his graduation last June. At present he is continuing his musical studies in Paris, under the guidance of Vincent d'Indy, who, it is said, makes brilliant predictions for the talented young American. The soloists for this fifth concert of the season—Etta Mastin, soprano; Jemmie Vardeman, pianist, and Hazel Dessery, violinist—are drawn respectively from the classes of Dr. Fery Lulek, Theodor Bohlmann and Bernard Sturm.

The Cincinnati Conservatory of Music is issuing cards for an evening of two piano compositions to be given by the Messrs. Wilhelm Kraupner and Leo Paalz in Conservatory Hall, Thursday evening, April 24. Two works which are novelties to the local public, the introduction and passacaglia of Max Reger and the second suite, op. 17, of Rachmaninoff, will be the center of particular interest. The conservatory faculty members have been assiduous this season in producing new works in various forms, and have made valuable contributions to the city's musical life. The remainder of the program will include the variations and fugue, op. 35, of Saint-Saëns, and the "Reminiscences of Don Juan" of Liszt. The Messrs. Kraupner and Paalz have given a number of programs of two piano works in recent years and are authorities.

The Conservatory String Quartet, which is made up of some of the best young talent from the Symphony Orchestra, the Messrs. Edwin Ideler, violin; Edwin Memel, violin; Peter Froehlich, viola; Walter Heermann, cello, will be heard in its second concert on Friday evening, April 25. The quartet proved its serious purpose and artistic capabilities in its recent debut concert, and now takes its place in Cincinnati musical circles as a permanent organization.

### Norah Drewett's European Successes.

The following criticisms taken from foreign papers tell of the successes in Europe of Norah Drewett, the well known pianist:

Norah Drewett defends bravely and successfully the conquered ground. It is honorable and speaks well for her that she never forgets to bring her Beethoven with her. And how grateful we ought to be to her, that she gave us the so seldomly played klarinetten trio by Brahms.—Neue Freie Presse, Vienna, February, 1909.

Norah Drewett, the charming piano Walküre, who once went out in fight and victory for the modern French composers, walks in quieter paths since she has chosen her residence in Berlin and her concert work bears the stamp of a classical chamber music evening. In conjunction with the clarinetist, Bartholomey, and Prof. Paul Grümmer the Brahms A minor trio and Beethoven's A flat sonata for piano and cello were performed in excellent style. Miss Drewett was distinguished with much applause.—Fremdenblatt, Vienna, January, 1909.

Norah Drewett, who already last year had won recognition from the Viennese public, played this time with Messrs. Bartholomey and Grümmer Beethoven's, Mendelssohn's and the Brahms klarinetten trio, which had not been heard here for several years. The advantages of this young and graceful pianist showed off anew clean and well cut technique, clearness and precision of touch, with sure and safe feeling for the beauties of the compositions. The A flat sonata by Beethoven was particularly beautifully played. All three artists received much applause.—Montags-Journal, Vienna, January, 1909.

Norah Drewett was the interpreter. How seldom does one hear in a concert nowadays Mozart's piano works. It is difficult to make effect with it. And yet, how much intensity, what tender charm streams from an apparently simple sonata when it is rightly interpreted! And Miss Drewett interpreted it quite wonderfully! What this means can be realized when one recalls Richard Wagner's words: "Mozart gave human breath to his instruments." This singing quality, this warmth and tenderness were met by Miss Drewett with unsurpassable fine feeling. The exceptional clearness, transparency and beauty of tone, which understood to bring forth melodies from the most intricate passage work, was equally admirable. Spontaneous, hearty applause rewarded Miss Drewett, whom we hope

very much to see in our midst soon again.—Mecklenburgische Zeitung, December 1, 1908.

Norah Drewett, who had been announced as a wonderful interpreter of Mozart, surpassed by far our expectations. Miss Drewett proved herself as a phenomenal artist in every respect, and so it came that the three exquisite, with melody overflowing, works of Mozart, the sonatas in D major and A minor, and the "Pastorale Variée," were absolutely finished, convincingly beautiful performances.—Mecklenburger Nachrichten, December 8, 1908.

England and America joined forces in the concert given by Norah Drewett and Horatio Connell in the Singakademie last week. . . . Miss Drewett is a player who has many interesting qualities. She has plenty of the jeu parlé and her reading of the Mozart sonata was a delicate bit of musical filigree work, admirably controlled in tempi, as well as in phrasing and dynamic shading. This same quality in her work contributed to a delightfully refined performance of the Chopin berceuse.—Continental Times, Berlin, April 20, 1907. (advertisement.)

### CONCERT BY COLUMBIA CHORUS.

The fourth concert of the University Festival Chorus was given in Carnegie Hall, New York, Wednesday evening, April 16, under the able baton direction of Walter Henry Hall. This chorus consists of three separate bodies, working through the extension teaching, and under the direction of Professor Hall, the University Chorus, the Brooklyn Oratorio Society, and the Yonkers Choral Society, totaling over three hundred voices.

Walter Henry Hall is professor of choral and church music of Columbia University, a new department for which an endowment fund recently was received.

At last Wednesday evening's concert the University Festival Chorus presented Sir Edward Elgar's "Music Makers," which, on this occasion, was given its first performance in America. In this work the choral and orchestral forces had the assistance of Mildred Potter, contralto. The "Music Makers" was composed for last year's Birmingham (England) festival, and is written for solo contralto, chorus and orchestra, the text being an imaginative poem by Arthur O'Shaughnessy. Despite the excellence of this performance under Professor Hall's able direction, Sir Elgar's music failed to rouse any degree of interest, many passages sounding labored and uninteresting. Miss Potter made much of her solo, and revealed a contralto voice of velvety quality and deep sympathy.

The second part of the program consisted of a fine performance of Sullivan's "Golden Legend," the soloists being Grace Kerns, soprano; Mildred Potter, contralto; Dan Beddoe, tenor, and Herbert Witherspoon (of the Metropolitan Opera Company), bass. Miss Kerns sang the music of Elsie in a wholly delightful manner. This petite artist is endowed with a voice of great purity and flexibility, guided by fine intelligence and temperament. It is almost unnecessary to add that Miss Kerns did full justice to the rigorous demands of her part in the "Golden Legend." Mildred Potter gave a fine rendition of the music allotted to Ursula, which affords fine contralto opportunities, none of which were overlooked by this singer, whose glorious organ makes her ever welcome on the concert platform. Dan Beddoe was in fine voice and sang the part of Prince Henry in satisfying style. Herbert Witherspoon gave a convincing performance of the music of Lucifer. Mr. Witherspoon is always the intelligent and polished artist, and on this occasion the Metropolitan basso lived up to his reputation.

The University Festival Chorus was assisted by an orchestra of seventy musicians, drawn mainly from the New York Philharmonic Society; F. Lamond, organist, and F. Lorenz Smith, concertmaster. Professor Hall deserves much credit for his able conducting of the "Music Makers" and "The Golden Legend." At all times he held his forces well within bounds, and throughout the evening the chorus, orchestra and conductor were en rapport.

### Tollefsen Trio in Brooklyn.

This evening (Wednesday, April 23) a concert will be given by the Tollefsen Trio, assisted by Louise Linn-Pottle, soprano, at the Music Hall of the Brooklyn Academy of Music. The trio consists of Carl H. Tollefsen, violinist; Paul Kéfer, cellist, and Madame Schnabel-Tollefsen, pianist.

The program will include Gade, Mozart and Tchaikowsky compositions.

### Mildred Potter to Sing in "Ruth."

Mildred Potter, the well known contralto, has won much praise for her part in the Taubmann "Mass" given recently by the New York Oratorio Society. It is on the strength of this success that she has been booked by manager Walter Anderson, of New York, to appear again with the New York Oratorio Society, December 5 next, this time singing the contralto part in "Ruth."

### Denver Musicians Going Abroad.

Miss L. Dawkins, a well known violinist and teacher of Denver, Col., will take the Mediterranean trip early in May, accompanied by Helen Hanson, pianist. These ladies will return via Paris in August.



**ARION'S LAST CONCERT OF THE SEASON.**

Fanny Trunk's singing, Richard Lindenhahn's French horn playing, the fine choral singing of the men, and the playing of the virtuoso orchestra, all under the direction of or accompanied at the piano by Richard Trunk—these were the features of the third concert of the New York Arion Männerchor, Sunday evening, April 20. To say this is to say that all the numbers were features, for the foregoing includes all that was done on that evening. Everything under Herr Trunk's energetic direction has vitality; there is pulsating life in anything with which he has to do, and this explains his hold on both performers and audience. From memory he conducted the famous "Schwertlied" and "Lützow's Wilde Jagd," by Von Weber, these having deep feeling and bravour combined; a portion of the latter had to be repeated, so well was it sung. The finish of detail in two excerpts from Goldmark's "Rustic Wedding" was unusual, and recognized at once by the large audience.

Mrs. Trunk is a mezzo soprano. She sang three Schubert songs with orchestra, and later on four songs with piano, two of which were by her husband, the conductor of the concert. Following these she had to sing as encore another Trunk love song. Her voice reaches high notes with clearness, and she knows how to sing sweetly Franz's "Für Musik" with quiet simplicity. Immediately following, the dialogue between the "Kölnisch" old mother and her amorous daughter came out with dainty humor; this raised a storm of applause. A presentation speech accompanied a magnificent wreath presented the excellent singer, whose songs were accompanied from memory by Herr Trunk.

Mr. Lindenhahn played a concerto for French horn by Richard Strauss, full of lovely music, with fine technic and expression, the orchestra following with sympathy.

A highly poetical performance by the orchestra of the "Siegfried Idyll," dignified singing of Hegar's "Beiden Sarge," and the opening overture, that to "Sommerachts-traum," complete the schedule of the music. It was a most enjoyable concert, even to the concert weary music reporter, a concert such as is heard only on a Sunday night at an Arion Männerchor affair. It is announced that the society has further re-engaged Herr Trunk for a period of two years.

**Berlin Critics Eulogize Frank Gittelson.**

The appended Berlin criticisms on the playing of Frank Gittelson, the youthful American violinist from Philadelphia, are from the Lokal Anzeiger, one of the principal Berlin dailies, and Die Musik, which is the most important music journal of Germany. These press notices bear eloquent witness as to the powerful impression that the playing of this young violin genius makes on the critics:

Yesterday there appeared with great success a young violinist, who made his debut under the leadership of Ossip Gabrilowitsch. Frank Gittelson is a name which one will remember among the foremost of the rising generation of violinists. He appears to me to be a chosen one—one of those who instinctively and unconsciously penetrate with feeling to the very source of art. He who can play Beethoven's G and F major romances so thrilled with feeling is indeed an artist by the grace of God. Still we wish to keep properly in sight the highest aim of art, nor can we allow ourselves to be misled, and therefore we give the palm of art to those to whom "soul is all" . . . to be sure, only when they are capable technically. Gittelson's technic is already extraordinarily polished, facile and impeccable; his tone beautiful and full of pulsating life. What I still heard the young debutant play, the d'Ambrosio A minor concerto, also the Lalo concerto in F minor, proved to be altogether magnificent.—Lokal Anzeiger, January 16, 1913.

A still young violinist, Frank Gittelson, gained with his playing a great and well deserved success. He has a tone of bewitching sweetness, his technic is elegant and of imposing accuracy, and his interpretation healthy and vigorous.—Die Musik, February 19, 1913. (Advertisement.)

**Marie Rappold Returning.**

The Kaiser Wilhelm II this week brought back Marie Rappold, who by permission of the Metropolitan Opera Company, has been "guesting" for the last few weeks on leading German stages. Madame Rappold sang Elsa, Elizabeth and Eva, three roles which she counts among the best in her repertory. Madame Rappold has returned home for the summer; she will be busy singing at concerts and festivals until June 16, when she closes a busy season as soloist of the German Music Festival at Syracuse, N. Y. Next week she reopens her American season by appearing at the Spartansburg festival. Then follow the Houston, Ann Arbor, Cedar Rapids, Mt. Vernon and other festivals in rapid succession.

Bookings for Madame Rappold are proceeding apace. Among the more important engagements are those by various orchestras and leading choral societies both in the United States and Canada. In January, 1914, she will sing for the first time in her career at Toronto. On March 1 she will appear at Symphony Hall, Boston.

Madame Rappold was accompanied on her trip to Europe by her daughter Lillian.

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#### Karl Schneider Tells of Work Abroad.

Karl Schneider, the well known Philadelphia vocal teacher and conductor, accompanied by his wife, will sail for Europe May 10 on the steamship Prinz Friedrich Wilhelm. Going direct to Munich, Mr. Schneider will open his studio there on June 1 and resume his summer teaching, as in the past.

Mr. Schneider tells as follows of his work in Europe and the reasons for resuming his annual vocal course over there:

"You ask me what prompted me to conduct an annual summer course of vocal instruction in Munich?

"While conducting grand opera in Europe, I was frequently approached by Americans for instruction, as they realized the advantages to be derived from studying with a man who spoke their own as well as several foreign languages; who, as a singer, could demonstrate with his own voice; who, as a conductor, knew the traditions and the workings of the operatic world, and who, by playing for his pupils, could give them a more complete idea of the works studied than is possible to obtain from a hired accompanist assisting the vocal teacher during the lesson.

"The average vocal student who goes to Europe to spend several years preparing for a professional career generally is in the hands of three or four teachers at the same time—a vocal, music or accompanist teacher for daily work, as well as a dramatic teacher and teacher of languages, who often has to act as interpreter during the lessons. These proceedings are all right for students who have both the time and the money, but there are a large number of young professional singers in America, whose field of activity lies remote from the musical centers. Particularly is this true of teachers in schools and colleges, living in inland cities that are isolated from the musical world, and who desire to use the summer for recreation and further advancement in their chosen art.

"It is for this professional class that I open my studio in Munich. Often on the return steamer I have met young singers who took their hard-earned savings to some famous European teacher, and realized, too late, that with an interpreter, accompanist and the like, they had wasted valuable time; that they had not received their money's worth; that the famous European's name meant little to their audiences, if their voices had not improved, and that the famous teacher would never bother about them when they were far away in America. This aspect changes entirely in my case. I, as a musician and a teacher of good repute, residing in America, could ill afford not to do first class work. I will spare no labor to make my pupils' stay in Munich as profitable as possible; explaining operatic and orchestral works to them, and seeing that their time is not wasted with useless studies.

"Munich is an ideal city in which to spend the summer. It is generally cool; it offers good orchestral concerts and operatic performances during the summer; its art galleries are famous, and the lakes and mountains are an ever refreshing source of delight.

"I feel confident that I can give to the earnest vocal student all he goes in search for, whether it be to improve his voice, to make up a fine recital repertory, or a desire to prepare for opera. On returning to the United States my pupils can easily remain in touch with me.

"These are some of my reasons for opening an annual summer vocal course at 9 Friedrich strasse, Munich, and I trust I will eventually meet with deserved success."

#### Phyllis Lett, the English Contralto.

The popularity of Phyllis Lett, the young English contralto, remains the best possible proof of the great pleasure her singing invariably accords to her numerous audiences. During the past season Miss Lett's engagements have included the following:

Welsh Eisteddfod, "Israel in Egypt."  
Hereford festival, Dvorák's "Stabat Mater" and as soloist at chamber concert.  
Blackpool Tower concert.  
London, Guildhall, concert.  
Bristol festival, "Elijah."  
Bristol festival, "Samson and Delilah."  
Bristol festival, Erda in "Siegfried."  
London, Queen's Hall, "Omar Khayyam" festival.  
Barnstaple, chamber concert.  
London, Alexandra Palace.  
Witham, chamber concert.  
Lincoln, Orchestral Society.  
Manchester, Halle concert, "Elijah."  
Newcastle, chamber concert.  
Coventry, Orchestral Society.  
Nottingham Sacred Harmonic, "Elijah."  
Huddersdon, ballad concert.  
London, Queen's Hall, Sunday afternoon concert.  
London, Queen's Hall, Irish musical festival.  
Bournemouth, Winter Garden's orchestral concert.  
London, Broadwood Rooms.  
Hanley, Choral Society.  
Southport, Orchestral Society.  
London, Queen's Hall, Stock Exchange Orchestral Society.  
London, Albert Hall, Royal Choral Society, "Tales of Old Japan."  
Neath, Choral Society, "Omar Khayyam."  
London, Queen's Hall, orchestral concert.  
Manchester, Brand Lane concert, "Messiah."

Birmingham festival, Choral Society, "Messiah."  
Glasgow, Choral Union, "Messiah."  
Glasgow, Orchestral Society.  
London, Albert Hall, Sunday afternoon concert.  
Tottenham, ballad concert.  
London, Music Club concert.  
London, Albert Hall, Royal Choral Society, "Redemption."  
Manchester, Halle concert, "Dream of Gerontius."  
Sheffield, subscription concert.  
Nottingham, subscription concert.  
Liverpool, Philharmonic Society.  
Manchester, ballad concert.  
Birmingham festival, Choral Society, Bach's "Christmas Oratorio."  
Portsmouth, Philharmonic Society.  
London, Queen's Hall.  
Scotland, Dumfries, ballad concert.  
Glasgow, ballad concert.  
Nottingham, ballad concert.  
London, Alexandra Palace, "Omar Khayyam."  
Wakefield.  
Newcastle, Choral Union, "Omar Khayyam."  
Edinburgh, ballad concert.  
Hanrick, ballad concert.  
Huddersfield, Glee and Madrigal Society.  
Cleckheaton, Choral Society.  
Nottingham, ballad concert.  
Reigate, chamber concert.  
Darwen, chamber concert.  
Bristol, New Philharmonic Society.  
Queen's Hall, ballad concert.  
Queen's Hall, polytechnic concert.  
Leeds, Philharmonic Society, "Messiah."

#### A Few Hartmann Pupils.

Abrányi, Flonka.  
Felter, Nellie.  
Eberhardt, Siegfried.  
Wolski, Henri.  
Hammer, George.  
Ackermann, Cora.  
Rummel, William Morse.  
Townsend, Margaret.  
Marcosson, Sol.  
Andrássy, Ernő.  
Nevill-Smith, Hugh.  
Newby, Merle E.  
Payne, Leslie.  
Ulrich, Margareta.  
Patten, Alma.  
Iurs, Henri.  
Lee, Mabel Cordelia.  
Singer, Julius.

Dan Visanski, Winfred Colton, Herbert Dittler, Elsa Rosentower, Herbert Soman, Carlotta Greenup, Kenneth Rose, Edith Ham, Herman Chafetz, Ullis Isaacs, Marcus Sherbow, Elriede Schlapp, Ivan Shapiro, Gertrude McCreery, Dan Brooks, Miss Shattuck, Walter Saxer, Mrs. de Peyster-Townsend, Maudsby Kimball, Leila Dairymple, Charles Klein, Margaret Wader, Albert Koch, Katharine Bauer, William Walsh, Dorothy Gray, George Prefert, Carolyn Cochrane, George Kogler, Miss Calbreath, Mildred Parker, Szathmáry Gyula, Mrs. Worsfold, Nemelics Árpád, Olea Wanda Cochran, John MacLoughlin, Mrs. King, Miss Stanton, George Buckley, Miss Zerbey.

#### Giorgini's Success in California.

San Francisco and Los Angeles have placed their seal of approval on Aristodemo Giorgini, the gifted tenor of the Chicago Grand Opera Company, which organization recently gave brilliant seasons in the two California cities in question. The appended press notices show that Signor Giorgini achieved distinct successes in the Far West:

#### AS THE DUKE IN "RIGOLETTO."

Aristodemo Giorgini sang the Duke with impressive capacity and carried through the wonderful "Donna è mobile" with rare modulation.—Los Angeles Examiner, March 6.

Giorgini, as the Duke, revealed a true Italian tenor, with a very sweet, true and easy high B flat. His singing of the "La Donna è mobile" earned an encore.—Los Angeles Record.

Aristodemo Giorgini, tenor, triumphed in the role of the Duke of Mantua, being acclaimed loudly at the close of "La Donna è mobile."—San Francisco Examiner, March 11.

As the Duke, Aristodemo Giorgini was delightful.—San Francisco Post.

Giorgini, who sang the role of the Duke, has a voice of extraordinary beauty and a musical temperament of fine fibre. He not only sings, he knows how to sing. In his duet with Gilda in the first act he evinced a taste for phrasing that "La Donna è mobile" in the third act developed to a point of vocal perfection that only a Caruso could achieve. His voice has lyrical beauty and dramatic fervor.—San Francisco News Letter, March 15.

#### AS EDGARDO IN "LUCIA."

Giorgini had recovered from his cold, or triumphed over it under the inspiring demands of the occasion. There probably is not more than one better Edgardo than Aristodemo Giorgini, and no comparisons were drawn last night even mentally, while the sextet was being given. With all that had gone before, Giorgini scored a triumph in the final scene of the opera, singing Edgardo's death scene splendidly.—San Francisco Post, March 19. (Advertisement.)

"Ariadne auf Naxos" was led by Strauss at its recent performance in Braunschweig.



## PITTSBURGH

Pittsburgh, Pa., April 4, 1913.

The Pittsburgh Male Chorus, James Stephen Martin conductor, will give its final concert for the season at Carnegie Music Hall on Friday evening, April 25, with Alice Nielsen, the popular prima donna, as soloist. The concerts of the Pittsburgh Male Chorus always draw a capacity audience and are looked forward to with enthusiasm by patrons. The programs are selected with great care, and the choral works presented are popular enough to please all tastes without being trivial. The principal number at the forthcoming concert is Max Bruch's "Frithiof," in which Miss Nielsen will be heard with the chorus. Aside from its regular concerts, the Pittsburgh Male Chorus has this season given an unusual number of extras, both in and out of Pittsburgh, and will close the season in splendid financial shape. Though the next concert closes the regular season, rehearsals will be continued much later, as the organization has accepted an engagement to appear at the convention of Baptist Sunday schools at Exposition Music Hall, June 24.

Reinald Werrenrath will be soloist at the next concert of the Apollo Club, Rinehart Mayer conductor, which takes place at Carnegie Music Hall on Thursday evening, April 24. Mr. Werrenrath appeared with the organization two seasons ago and made a splendid impression. Since that time his rise to fame has been rapid, and he is now considered one of the leading young baritones of America. The choral program is of unusual interest, and the management has decided to have a ticket sale for the general public.

No instrumental soloist could have been selected for the Mozart Club concert, which takes place at Carnegie Music Hall on Tuesday evening, April 15, who would have been more welcome to Pittsburghers than Luigi von Kunits, former concertmaster of the Pittsburgh Orchestra. During his residence in Pittsburgh Mr. von Kunits at all times proved himself an artist of the first rank, and his many friends in the city are looking forward with great pleasure to his reappearance. Another artist now associated with Mr. von Kunits in his work at the Columbia Conservatory, in Toronto, Canada, is Walther Kirschbaum, a talented young pianist who is rapidly becoming famous. Mr. Kirschbaum will also appear at the Mozart Club concert, giving one or two solo numbers and assisting Mr. von Kunits in the presentation of the concerto selected. For several seasons it has been the custom for the Mozart Club to give a program of miscellaneous numbers, and conductor James P. McCollum has selected compositions of exceptional interest for the forthcoming concert, which will be the closing event of the thirty-fifth season of the organization, which has, since its inception, been under the direction of James P. McCollum, and in its time has added greatly to the musical life of Pittsburgh. Its patrons and associate members are leading citizens who are interested in Pittsburgh's musical advancement. The chorus now numbers more than one hundred and fifty, and each member is working enthusiastically for the success of the concert.

### Philadelphia Fellowship Club.

The Fellowship Club, Philadelphia's male singing club of sixty well trained voices, will sing to Philadelphians again in their last concert of the season, at the Academy of Music, on Wednesday evening, April 30, under the magnetic leadership of William B. Kessler.

The club will render an attractive program, assisted by Mary Hissem De Moss, of New York, the famous concert soprano, who has been heard in twenty-three or more of the principal cities in the United States, and who has received some of the most favorable newspaper comments. Ellis Clark Hammann will be her accompanist. John Owens, the first tenor of the Holy Trinity Church choir, with his fine rich voice, will sing two solos. Charles W. Deans, the club's first tenor and a member of the Park Avenue Methodist Church choir, will also sing a solo. Both he and Mr. Owens will be accompanied by the club's able accompanist, Otto Kraus, Jr.

One of the principal numbers on the program will be "What From Vengeance," by Donizetti, better known as the "Sextet" from "Lucia." Among other selections the club will sing "Worship of God in Nature," by Beethoven; "The Linden Tree," by E. Förschner; "Night Is Near," by V. E. Nessler, and "Shepherd's Sunday Song," by C. Kreutzer.

The Fellowship Club, under Mr. Kessler's direction, has had another very successful year from the standpoint of the fine music studied, and the development of successful singing of concert and choral music. The splendid manner in which it was rendered by the club has attracted some of the finest male voices in Philadelphia to become active Fellowship Club members, and the club will close this season still more celebrated than ever, for the finish and distinc-

tion of its part singing, and the attention paid to the varying nuances of vocal expression. The results of Mr. Kessler's excellent work with the singers has afforded much pleasure to lovers of good music.

### Manager Anderson's New Pianist.

Rebecca Davidson, who was born in London though educated on the Continent, having spent five years under the personal tutelage of Leopold Godowsky, comes to America next season under the management of Walter Anderson.

Although but twenty-two years old, Miss Davidson is a mature and brilliant artist and affects nothing of the prodigy element. She was one of the first two graduates from the Meisterschule of Vienna, her entrance to this famous institution being gained by successful competition with sixty others who applied for the scholarship. Her appearances in Europe were necessarily limited, though when she



REBECCA DAVIDSON.

did play in public it was to receive spontaneous and enthusiastic applause from the audience, and merited and favorable criticisms from the newspapers, some of which are herewith reproduced:

Played with astonishing maturity in expression and technique the Chopin E minor concerto.—Vienna Neues Journal.

Rebecca Davidson played again through her subtle rhythmical feeling, individual taste and temperament.—Vienna Neues Abendblatt.

Has a good wrist play and the finale was a fine achievement.—London Times.

Her playing was extremely warm and sensitive.—London Daily Telegraph.

Miss Davidson's playing was entirely feminine in its warmth and perception.—London Globe.

Miss Davidson showed more flexibility and indicated an artist who has ideas of her own and knows how to make them count.—London Evening Standard and St. James Gazette.

She has a very delicate and finished style and really played exquisitely.—London Evening News.

Played the Bach-Tausig toccata and fugue, wherein the intelligence and the tone producing faculty of the young artist found abundant demonstration.—Pittsburgh Chronicle.

Played with rare perfection . . . as a Chopin player Miss Davidson received her greatest applause and revealed above all beautiful tone and poetic imagination. In all she is an artist and one who will be talked about.—Pittsburgh Dispatch. (Advertisement.)

### Singers Wanted for Choral Club.

Christiaan Kriens, the composer, violinist and conductor, has issued a call for volunteer singers to join his choral club, which meets in the evening, at Park Avenue Church, corner Eighty-fifth street, New York, once a week, and studies important compositions for mixed voices. They are cultivating the music of the early, middle period, and modern composers, and will give a concert in May at the church where the club rehearses, and of which Mr. Kriens is musical director. A special advantage in joining this club is the opportunity to co-operate and rehearse with the Kriens Symphony Club of seventy-five players, as well as admission to the sight singing class. The conductor is prominent in this specialty, having had experience in Europe and America; he was conductor of the French Opera Company that visited New Orleans a few years ago. An important extension of the choral body is planned for the early autumn. For particulars address Mr. Kriens, at 345 West Seventieth street; telephone, 2223 Columbus.

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## Sascha Culbertson



### ADDITIONAL CRITICISMS OF RECENT PERFORMANCES

Sascha Culbertson plays with deep feeling, with crystal-line clearness and with beautiful phrasing. He has a big, sonorous tone which is also in pianissimo warm and brilliant. The Bach chaconne was the salient point of the program.—*Dalibor, Prag, February 15, 1913.*

Sascha Culbertson is a young artist of exuberant temperament, and one of the best of these virtuosi with whom interpretation is the essential. All that which moves his young soul, all his awakened and burning longings, all his pent up sadness, his amazingly serious and tragical conception of the world, all his daring and force, all that belongs to the bloom and charm of youth rang forth in his performance of the Grieg sonata and the grandezza of Vieuxtemps' first concerto in E-dur. He charmed his audience with his sincerity and deep feeling, and through the unusual poetry of expression that he put into his interpretation; he knows how to put soul into every tone. He knows how to give delicate and vibrant nuance. Now playful and ironical, now desperate and passionate, his violin whispers and sings, jests and rejoices, despairs and maddens. The range of tone shades which he produces, thanks to the masterly technic of his right arm, is inexhaustible. The meaning of Bach's chaconne was wonderfully clear as rendered by him. Warm and unbounded feeling and high soaring longing rang forth from Culbertson's violin in his interpretation of this grand classic.—*Lidove Noviny, Brunn, November 15, 1912.*

Sascha Culbertson is a violinist of the first order. His tone is warm and full, giving evidence of a healthy, exultant temperament, uniting with technic perfect in bow and finger, satisfying all the canons of criticism. Culbertson does not employ his dexterity for show, but abandons his whole soul to the inward significance of the music. Culbertson's art, judged by his interpretation of the Bach chaconne, gives evidence of much greater maturity than an audience would expect to find in a young man of nineteen years. He plays reposefully, in unflinching accuracy, with flawless technic, consummate ease and great warmth. He showed in his performance of Beethoven's D major sonata that sense of moderation which classic music demands, yet without falling into academic indifference. The A major sonata by César Franck was also played with buoyancy and pathos, accompanied by his highness Prince Ferdinand Lobkowitz.—*Narodni Politika, Prag, February 2, 1913.*

Sascha Culbertson once more dazzled and charmed his audience by the rich singing qualities of his tone and by his delicate and beautiful delivery. His rendering of Bach and Beethoven gave evidence of the complete mastery of his art.—*Narodni Listy, Prag, February 2, 1913.*

## CONCERT BY NEW YORK MOZART SOCIETY

A brilliant audience assembled in the Grand Ballroom of the Hotel Astor on Wednesday evening, April 16, on the occasion of the third private concert of the season by the New York Mozart Society, of which Mrs. Noble McConnell is president.

The Mozart Choral, Arthur Claassen, conductor, was assisted by Olive Fremstad, the New York Symphony Orchestra, and Charles Gilbert Spross, accompanist. The Choral gave a fine account of itself, especially in the "Pilgrims' Chorus" from "Tannhäuser" and Thomas Moore's "Canadian Boat Song," set to music by Gustave Lazarus.

Madame Fremstad appeared in a variety of songs. The complete program was as follows:

Overture, Phèdre .....	Massenet
Orchestra .....	
Beauteous Morn .....	Edward German
Mozart Society Choral .....	
Aria, Suicidio (from Gioconda) .....	Ponchielli
Madame Fremstad .....	
Canadian Boat Song .....	Gustave Lazarus
Mammy's Lullaby .....	Dvorák-Spross
Mozart Society Choral .....	
Sunset .....	Herbert
Air de Ballet .....	Herbert
String Orchestra .....	
Pilgrims' Chorus (from Tannhäuser) .....	Wagner-Harker
Mozart Society Choral .....	
Suite from Carmen .....	Bizet
Orchestra .....	
Aria, Visai d'Arte (from Tosca) .....	Puccini
Madame Fremstad .....	
Moonlight .....	Schumann-Saar
Parcarolle (Tales of Hoffmann) .....	Offenbach
Mozart Society Choral .....	
Saeterjenten's Sondag .....	Ole Bu'l
A janta a ja .....	Folksong
Det skreg en Fugl .....	Sinding
Et Syn .....	Grieg
A Raeven lo .....	Kjerulf
Madame Fremstad .....	
The Dance .....	Moszkowski-Richards
Mozart Society Choral .....	
American Fantasia .....	Herbert
Mozart Society Choral and Orchestra .....	

The concert was up to the lofty standards of the Mozart Society, and the organization is to be congratulated upon the character of its worthy musical events.



Photo by Anna Frances Levins, New York.

MRS. NOBLE MCCONNELL,

President of the Mozart Society of New York.

### Polacco Re-engaged by Metropolitan.

Giorgio Polacco and Mrs. Polacco sailed for Italy last Saturday on the steamship America of the Italian line, to spend the summer at their home. They will return to New York in the fall, as Mr. Polacco has been reengaged for next season at the Metropolitan Opera House, his success during the season just past having been marked.

As a conductor at the Metropolitan, Mr. Polacco has proven himself a worthy acquisition. He opened the



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GIORGIO POLACCO.

season last November conducting The Huguenots," and immediately revealed staunch ability and fine musicianship. Although Mr. Polacco had conducted in San Francisco during several seasons, he was not much heralded in the East.

When it was known that Arturo Toscanini could not come for the opening of the Metropolitan season, the management of the Opera engaged Giorgio Polacco, and its judgment has since been proven sound in the selection of so fine a conductor.

Ernst Wendel led the twelve Philharmonic concerts in Bremen this season.

### Press Comments on Arthur Fischer.

The following laudatory press criticisms are culled from newspapers published in the towns and cities in which Arthur Fischer, the well known pianist, has recently appeared:

Arthur Fischer is a pianist of brilliant attainments, and has been winning laurels on his own account.—*San Antonio (Texas) Light.*

Fischer as an artist is rapidly attracting attention among the younger generation today.—*Fort Worth (Texas) Star Telegram.*

He played two groups of interesting compositions with a breadth and scope and an understanding of values that place him in the rank with artists.—*Fort Worth (Texas) Record.*

Mr. Fischer is a pianist of no mean ability.—*Little Rock (Ark.) Gazette.*

Mr. Fischer is a brilliant young pianist whose main forte is a fine singing tone, which is so hard to find among the pianists of today, and a brilliant technic.—*Montgomery (Ala.) Advertiser.*

Fischer possesses great talent which has been carefully guided and developed.—*Augusta (Ga.) Herald.*

He possesses a deep love for his art and a decided talent for the piano as well as for composition. He has, moreover, a thorough comprehension of the elements that constitute good playing.—*Pensacola (Fla.) News.*

Fischer played a group of three compositions with a sureness and certainty that stamps him as an artist of merit.—*Altoona (Pa.) Mirror.*

Fischer plays with much feeling and understanding, and his own compositions give promise of more serious work later.—*Johnstown (Pa.) Tribune.*

His playing is firm and accurate with much thoughtful interpretation.—*Freehold (N. J.) Monmouth Democrat. (Advertisement.)*

### Zimbalist's Farewell Program.

Efrem Zimbalist, the noted violinist, will be heard in a varied program at his farewell recital in Carnegie Hall, New York, on Sunday evening, April 27. There will be four groups, the first including the Handel sonata in E major; the second, Reiser's "Quasi Ballata" and Saint-Saëns' "Rondo Capriccioso"; the third, "Chanson Meditation" by R. L. Cottenet, of New York, and two works by Kreisler; and the fourth, compositions by Tchaikowsky, Tor Aulin, Chopin, Brahms, Paganini and by Zimbalist himself. All of the fourth group will be request numbers. Zimbalist's accompanist will be Samuel Chatzinoff.

A Yiddish comic opera entitled "The Candy Kid" is being produced at the Pavilion Theater, Mile End Road. Recent performances in the same dialect have been given of "Faust" and "The Barber of Seville."—*London Musical News.*



## THE BALTIMORE FESTIVAL.

The musical festival of Baltimore, of which a full report appeared in THE MUSICAL COURIER of last week, was an artistic triumph for the city; for the famous Baltimore Oratorio Society; for Leopold Stokowski; for David Melamet; for the soloists concerned; for the Philadelphia Orchestra, and especially for Joseph Pache, the director of the Oratorio Society and the Woman's Philharmonic Chorus.

Mr. Pache was not only conductor in chief, but he was also the instigator of the whole festival. It was his burden to enlist the cooperation of the different active musical forces. Musicians, as a rule, are sensitive people, and to get all musical forces of a big city grouped together in this fashion must have been no easy task. Mr. Pache secured the cooperation of the Philadelphia Orchestra, of Harold Randolph, director of the Peabody Institute, and of David Melamet. He engaged soloists of international and national reputation; he secured one hundred guarantors from among Baltimore's most prominent business people; he was the very soul of the festival, and instilled his coworkers with pride and enthusiasm. With such a man at the helm of a festival, it must necessarily be an artistic success. Mr. Pache has, at all times, the faithful help of his friend, George T. M. Gibson, president of the Oratorio Society. Mr. Pache exercises an influence among his singers, and the members of the chorus believe in him absolutely. In the Oratorio Society of Baltimore, through all the thirty-three years of its existence, there has never been a semblance of a faction, which is the case so frequently in other organizations. As a strict disciplinarian Mr. Pache would remove any disturbing element at once, this accounting for the exact, precise and devoted work of the chorus under his conductorship.

## American Institute Events.

The annual "Guest Afternoon" or tea at the American Institute of Applied Music, New York, given by McCall Lanham, was an altogether delightful affair, with the following program:

My Heaven .....	Alexander Russell
My True Love Lies Asleep .....	Alexander Russell
Sunset .....	Alexander Russell
John Barnes Wells.	
Accompanied by the composer.	
Romance .....	Sibelius
Studio di Concerto .....	Martucci
Lisa Delhaze-Wickes.	
When I Am Gazing in Thine Eyes .....	Alexander Russell
The Sacred Fire .....	Alexander Russell
A Gypsy Song .....	Alexander Russell
McCall Lanham.	
Accompanied by the composer.	
Duet, O Mimi tu piu non torni (La Boheme) .....	Puccini
Mr. Wells and Mr. Lanham.	

The affair deserves a worthy notice, combining as it did excellent music with the social spirit. Mr. Wells has sung the Russell songs variously at the Manuscript Society concerts and elsewhere; they have won both singer and composer warm praise. Mr. Lanham sang his group in an artistic manner, sharing commendation of both composer Russell and the public. Madame Wickes played with brilliant technic and temperament combined. This inadequate notice gives little impression of the delight afforded by the afternoon's doings, but must suffice.

April 29, Mr. Lanham's annual spring recital takes place at Hotel Plaza, with modern French and American songs, closing with the song cycle, "The Hesperides." April 24, Leslie Hodgson, professor of piano at the Institute, gives a recital at Chamber Music Hall. His program is interesting, containing standard works by Brahms and Chopin, beside lesser known works by Kramer, Smetana and Albeniz. Many persons take a lively interest in these events of the American Institute of Applied Music, this being one of the various forms of expression of the activities of the school, of which Kate S. Chittenden is dean and May I. Ditto, secretary.

## Bruno Huhn's Cycle Quartet.

Bruno Huhn's Cycle Quartet will give a program Thursday evening, April 24, under the auspices of the Maplewood Lecture Association, of Maplewood, N. J. The Quartet is composed of Edna Dunham, soprano; Corinne Welsh, contralto; Bechtel Alcock, tenor, and Francis Rogers, baritone. Bruno Huhn will be at the piano.

The program follows:

O Lady Mine .....	Hadley
Quartet.	
Murmuring Zephyrs .....	Jensen
The Spirit Flower .....	Campbell Tipton
Bechtel Alcock.	
Prelude .....	Ronald
Slumber Song .....	Gretcheninow
Love Is Meant To Make Us Glad .....	Edward German
Edna Dunham.	
In a Rose Garden .....	Hildach
O Let Night Speak of Me .....	Chadwick
Unfearing .....	Huhn
Corinne Welsh.	
Henry the Fowler .....	Loewe
Sylvellin .....	Sinding
Off to Philadelphia .....	Irish ditty
The Ringers .....	Lohr
Francis Rogers.	

## Amato Worthy Of Part

## Singer gives fine performance of character made famous by great actors

Of the artists themselves first mention must naturally be made of the Cyrano of Mr. Amato. It was no easy task to which Mr. Amato set himself when he agreed to impersonate the figure of Cyrano de Bergerac. Memories of the great Coquelin clustered thick about it, and our own Richard Mansfield made of it in many ways one of his most memorable triumphs. Memories are hard to down—in this case particularly hard—as both the Frenchman and in some respects the American had brought to their compositions the fire of an imaginative genius not unworthy that of the poetic creator. Yet Mr. Amato proved worthy of his task.

There were difficulties in the slow tempo of much of the music, which precluded the simulation of heroic insouciance such as was possible in the dramatic version; but Mr. Amato none the less succeeded beyond expectation in propelling across the footlights much of the poetry, the pathos and the lyric beauty of the poet-dramatist. The figure of Cyrano, as expressed in Mr. Damrosch's music, is rather that of the soldier and the lover than the philosopher, and here Mr. Amato gave forth a romance of expression such as he has rarely shown. His swaggering entrance was finely executed, and his impatience in awaiting Roxane at Ragueneau's was admirably expressed.

But finest of all, finest beyond compare of anything in acting that the Italian baritone has given us, was his death scene at the end. Here he rose to heights of tragic poignancy not unworthy of the great creator of the character. From the moment when with a great sweep he drew his sword against his old enemies, fraud and compromise, until he dropped lifeless against the tree, he held the audience spellbound. It was acting uplifted by spark of genius.—New York Tribune.

The performance was in almost all respects excellent. Mr. Amato won new laurels as Cyrano, a part in which he had to contend with some cherished memories. His impersonation denoted with rare intelligence, delicacy and subtlety the spirit of the imperious, dominating, swashbuckler, the romantic lover, the tender and self-sacrificing friend. His poses, gestures, facial play, and bodily carriage were admirably co-ordinated in their vivid expression, and he sang the music well.—New York Times.

Naturally Pasquale Amato attracts the major share of public attention by his impersonation of Cyrano. Here is something quite novel in the wide range of this baritone's art. He has sung in Italian, French, German and even in Russian opera, all the way from Odessa to Buenos-Ayres, and now he steps into the arena of opera in English with an undertaking of formidable difficulty. The role of Cyrano is not as complex in the opera as it is in the play, for the philosophical reflections of the poet, his erudition, his pertinent observation on men and things could not be made to furnish food for music. His passionate idealism and his overwhelming love for Roxane, both buried under a mountain of tragedy by his unfortunate exterior, these alone could be utilized as operatic material. But the exterior gallantry and gaiety of the man affected to hide his real misery, were also made prominent by Mr. Amato as a part of the pictorial action of the character.

With these materials the singer has composed a splendid characterization, one certainly far better than any other individual than any opera librettist could have hoped for, and beautifully poetic enough to satisfy the most jealous of composers. There are elements of fine nobility in the impersonation and its pathos is touching. Much of the music lies low, but Mr. Amato sings it with skill.—New York Sun.

Among vigorous, splendid operatic impersonations, however, there have been few to place in the same category with Pasquale Amato's performance of the title role of this opera in English. It was the superb pantomime of Amato that made his impersonation so forceful, so emphatic and so entirely outside the pale of misunderstanding.—New York Evening Mail.

It was Damrosch himself, it would seem, who urged that Pasquale Amato undertake the title role of his opera, and, to judge not only from the enthusiasm and devotion with which the singer approached his difficult task, but also from the success he achieved with his audience, the composer made a wise choice.—New York Press.

Pasquale Amato, who sang the title role last night, gives vivid promise of making a name for himself as Cyrano. His mastery of English, which he has been studying this season in preparation for the assumption of the part of De Bergerac, was only one of many agreeable features of his performance. He bore himself with the deportment of a man who knows he must achieve signal distinction and maintain his supremacy over his fellows lest he be overshadowed by his own nose. The virility and the magnetic power of all of Amato's impersonations was abundantly in evidence in his Cyrano. The death of the Gascon gentleman, as he enacted it last night, is to be remembered as one of the most powerful incidents of the performance.—New York Telegraph.

The performance itself was admirable. Mr. Amato, in the title role, acted excellently and sang finely as ever.—New York Herald.

That sterling artist, Amato, added additional laurels to his collection in his characterization of the boisterous, belligerent, yet tender hearted Cyrano. In the death scene he held the audience in a tensity of suspense that was insuperable.—New York Call.

Amato sang and played the role of Cyrano. Mr. Damrosch himself, it seems, asked Mr. Gatti Casazza to let Mr. Amato sing the part.

As a characterization his work is admirable; it had poetry and virility, and it was marked by fantasy.—New York American.

From start to finish Cyrano is as in Verdi's Falstaff the central figure, and as in the older work, is a baritone.

This part was sung last night by Pasquale Amato, and his voice was as glorious as ever. His acting, however, was of a high and finished order and he sustained the weight of the work with artistry and capability.—New York Journal of Commerce.

Amato, the Italian baritone, sang the role of Cyrano splendidly and his acting in the final scene was most moving.—Philadelphia Record.



Mr. Amato sang the title role and well. His make-up was good and his acting was all that could be expected. He wisely refrained from making a caricature of Cyrano's face, and his acting, at the end specially, was impressive.—New York Evening Post.

The real work of the evening fell upon that sterling artist, Pasquale Amato. If the expressed opinion of the audience counts he must be declared to have achieved unquestioned success.

In the final scene Mr. Amato really ascends to lofty heights, and then his acting of a difficult scene that ends with Cyrano's death was convincingly real.—New York World.

As Cyrano, Amato scored one of the greatest successes of his career and nothing approaching the acclaim vouchsafed has been heard in the Metropolitan since Caruso seasons ago burst into lyric view in this town.—New York Commercial.

Amato took Cyrano very seriously. He gives to the part poetry and sentiment. In the duel with De Guiche, to his improvised ballad, "I touch as I end the refrain," he was excellent; but he was better in the serenade, and he was best in the death scene, a really moving bit of acting that held the audience breathless to the fall of the curtain.—New York Evening World.

But the night was distinctly Amato's. His beautiful voice and his acting at all times were finely artistic and fitted completely the meaning of word and music.—New Orleans (La.) Democrat.

Mr. Amato as Cyrano was unusually good. His English was only slightly marred by an accent. In the death scene he rose to a finely sustained tragic climax.—New York Evening Telegram.

As before, Pasquale Amato gave a vocally and dramatically powerful impersonation of the title role, achieving particularly impressive results in the final scene.—New York Press.

## LONDON

30A Sackville Street, Piccadilly W.,  
London, England, April 9, 1913.

The Quinlan Opera Company will open its second season of grand opera in English, April 21, at Newcastle-on-Tyne, followed by appearances in Birmingham, Liverpool and Dublin, after which the company will sail from Liverpool for Cape Town, South Africa, afterwards visiting Johannesburg. The Australian season will open in Melbourne August 16 and the Sydney season in October. Almost the entire repertory of Wagnerian music dramas will be sung in English during the eighteen months' tour, along with five of the Puccini operas; Verdi's "Aida," "Traviata," "Rigoletto" and "Trovatore"; Saint-Saëns' "Samson and Delilah"; Massenet's "Manon"; "Marriage of Figaro," by Mozart; Charpentier's "Louise"; Debussy's "L'Enfant Prodigue"; "Tales of Hoffmann," "Faust" and "Carmen." The "Ring" and "Meistersinger" will be given in Newcastle, Birmingham, Liverpool, Dublin Cape Town, Johannesburg, Melbourne and Sydney. Mr. Quinlan's last tour covered 43,000 miles, and his company gave 403 performances of eighteen grand operas during the season of eighteen months. The conductors engaged for this season are Richard Eckhold and Jullio Voghera. The singers include the following: Felice Lyne, Perceval Allen, Jeanne Brola, Gladys Ancrum, Alice Prowse, Edna Thornton, Mabel Dennis and Helen Jutta. David G. Henderson, Thomas Meux, Maurice D'Oisly, Spencer Thomas, Sydney Russell, Robert Parker, W. J. Samuell, Graham Marr, William Dever, Charles Magrath, Karl Cochems, William Anderson and Arthur Wynn.

A member of the Ostrovsky Musical Institute since its organization in London, Albert Osborne, who was for fifteen years a teacher of violin playing in Leipsic, has added not a little to the success of the school through his varied talents and capabilities. Coming to London purposely to investigate the merit of the Ostrovsky apparatus for strengthening the hands, Mr. Osborne was so impressed with its possibilities that on the invitation of Mr. Ostrovsky he became manager of the school and one of the teachers of violin playing. On the school becoming organized into a limited company, Mr. Osborne became secretary, which position he still retains along with his private

teaching at the school. Mr. Osborne's extensive acquaintance among musical people has enabled him to bring to the Ostrovsky Institute a following that numbers many professional violinists and teachers, and it is interesting to note that this clientele has persuaded the school directors to consider renting the apparatus for further use to those who have taken the necessary course of instruction. Mr. Osborne, whose teaching at the school is devoted chiefly to the musical branches of instruction, began his own studies with Adolf Rosenbecker, of Chicago, with whom he studied three years, later going to Leipsic to become a pupil of Hans Becker and eventually Mr. Becker's first assistant teacher. That Mr. Osborne was held in high



MURIEL LITTLE.

esteem by his colleagues in Leipsic is verified by the fact that he was offered a post in the Leipsic Conservatory by the headmasters of that institution, but he decided on making London his home and accepting Mr. Ostrovsky's offer to become a member of the Ostrovsky Institute.

Cecil Fanning's song recital at Bechstein Hall, April 8, must long remain in the memory of those so fortunate as to have been of the audience. This was Mr. Fanning's first public recital in London, and he was received with the same spontaneous approval that has marked his various recitals on the Continent. The technic of singing has long ceased to be one of the essentials with Mr. Fanning, whose whole endeavor is simply to present each and every song as the complete artistic conception. The æsthetic value is never sacrificed to any vocal display, no matter how tempting the opportunity to do so may be, and therefore the command he possesses of the art of singing, the natural beauty of the timbre of his voice and his innate musical perception form a harmonious ensemble for the presentation of the spirit and character of every musical composition interpreted by him. And in all this he is most sympathetically supported and sustained by his accompanist, Harry B. Turpin. Mr. Fanning's program was a model one in versatility and well placed contrasts. It opened with an air from "Orfeo," by Monteverde, and

Grétry's air from "Richard Cœur de Lion," both sung in a singularly pure Italian and with much dignity of expression. These two songs were followed by Schubert's "Der Wanderer" and "Wohin"; Loewe's "Der Erlkönig" and "Edward"; Edvard Grieg's "Eros"; Hugo Wolf's "Zur Ruh', zur Ruh'!" and "Teufelslied," by Eugen Haile. In these seven songs, six sung in German, the exception being Loewe's "Edward," the young singer scored his greatest success. He is one of the few singers of non-Teutonic nationality who have sufficient artistic sensibility to understand and recreate in their interpretations the distinctive *métier* of German lieder. Detailed analysis of each and every song interpreted by Mr. Fanning is hardly necessary. At best the most erudite review would mean nothing, could mean nothing except as the means to the end in an effort to prove the mastery of the interpreter in every essential, every detail and particular, with which after all he has nothing to do, he giving his concentrated attention but to the expression of the innate truths and character, the message and beauty of the song, all of which must be heard to be understood. Besides the Loewe ballad, "Edward" (in English), given with great dramatic power, Mr. Fanning sang the following songs, also in English: "Over Hill, Over Dale," from the "Midsummer Night's Dream," by Thomas Cook; an arrangement of "Dame Durden," by Gustave Ferrari; Alma Goetz's "Song of the Wind"; Clyde van Nuy's Fogel's setting of Yeats' "Aedh wishes His Beloved were Dead"; Winthrop L. Roger's "The Lute Player's House"; Kernochan's setting of Kipling's "The Smuggler's Song," and Sidney Homer's "The Last Leaf." Mr. Fanning's diction must be mentioned, as it was a preeminent feature of these eight songs in English in the purity and vocal suavity of word and syllable, vowel or consonant. Mr. Fanning will give a second recital April 15.

Gaston Sarjeant, the American basso, who is at present engaged at Covent Garden, has been engaged for three years at the Municipal Opera at Nice, under the direction of Thomas Salignac, beginning November next.

Of Muriel Little, soprano soloist and teacher, Frau Hedmond, the teacher of Elena Gerhardt, has written the following: "Muriel Little has studied with me several years at the Royal Conservatory of Music in Leipsic. She possesses a beautiful soprano voice, is very musical, and understands my method thoroughly. I consider her fully qualified to teach my method and to be successful as a singing teacher."

At her choral concert to be given at Queen's Hall, May 6, Mrs. Meredith will bring forward her recreational for choir, organ and piano; act second from "The Pilgrim's Way," a two-act opera; the "Passing of King Edward VII," a duet for contralto and flute, and "Sursum Corda," for full choir, organ and piano, with solo numbers for soprano, contralto, baritone and cello.

Lady Bunting recently inaugurated in the Kingsway Hall (the headquarters of the West London Wesleyan Mission) an organ which has been erected there as a memorial to her husband, the late Sir Percy Bunting. Among the subscribers to it have been Andrew Carnegie, the Bishop of London, the Bishop of Southwark, the Marquis of Crewe, Lord Avebury, Lord Reay, the Right Hon. Walter Runciman, M.P., and the Rev. Lord William Cecil. Lady Bunting formally unlocked the organ, and its first notes heard were those of "Old Hundred," taken up and heartily sung by a large assembly. Thereafter C. W. Perkins, city organist of Birmingham, took his place at the instrument to give a recital. The organ has been built by M. J. J. Binns, of Bramley, Leeds, and has three manuals, a pedal organ, forty-two speaking stops and twelve couplers, while it contains 2,319 pipes. The wind is supplied by an electric motor.

Grace Potter, pianist, a former pupil of Fanny Bloomfield Zeisler, and later a pupil of Professor Leschetizky, and Helena von Sayn, violinist, a pupil of Hans Sitt and Professor Sevcik, gave a recital at Bechstein Hall, April 3, which was well attended and thoroughly enjoyed by the audience, which gave hearty evidence of its enjoyment by prolonged applause after each number and many recalls for both performers at the close of the concert.

Phyllis Lett has been engaged for the Leeds festival to be held at Leeds in October next, when she will sing in "Elijah." Miss Lett has been re-engaged for the Welsh Eisteddfod for next year, when she will sing in a special scena that is being written for her; and she will also be heard in many performances of "The Messiah," including appearances in this work in Manchester and Bradford.

An interesting musicale was given by Margaret Meredith at the Broadwood Rooms, April 2, when the program was given by Cecil Fanning, Harry B. Turpin and Phyllis Lett. Several attractive songs by Mrs. Meredith were sung by Mr. Fanning and Miss Lett, the latter singing "Le

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Cœur Sacré" and "If You Should Cease To Love Mine Eyes," by Mrs. Meredith, and the former, the same composer's "If We Must Part" and "Frieden's Gebet." They are four well constructed songs, and both singers made the most of their every opportunity. They were heard also in other songs, but the Meredith songs seemed to give the greater pleasure to the audience.

The concert given at Bechstein Hall, April 1, under the auspices of Hermann Klein and Emil Kreuz, entitled "An Evening of Lieder in English," was a most successful and educational affair. Songs by the great German lieder composers were sung by Jeanne Jomelli and the following pupils of Mr. Klein: Emily Thornfield, Helen Blain, Gwynne Davies, Lawrence Brydall and Harold Berresford. Madame Jomelli, who is noted for the perfection and charm of her diction, sang Schubert's "Ave Maria" and "Water Song"; Schumann's "Moonlight," and "Enduring Love," by Brahms; and as an encore number Schubert's "With Thee Is Peace." The singer's beauty of voice, her sense of style and charm of manner, added to her perfection of enunciation, made of this group of five songs one that must remain an ever agreeable memory in the minds of the large audience in attendance. Songs by Brahms, Schubert and Schumann also constructed the groups given by Mr. Klein's pupils, who all gave proof of their excellent discipline in pronunciation and enunciation, as well as their good conception of the genre of German lieder. An entirely new edition of lieder in English, the new English words by Hermann Klein and marks of expression by Emil Kreuz, has just been published, and it was this new translation that was used for the songs given at this concert. The accompanists were Richard Epstein and Mr. Di Veroli.

At the hall of the Cripplegate Institute, April 7 and 8, an interesting work in the form of a masque by Ernest Rhys was presented, the music being by Vincent Thomas, conductor of the London County and Westminster Bank Orchestral Society. The title of the work is "The Quest of the Grail," and much of the music is very attractive and well written for the voice and exceptionally well orchestrated. Mr. Thomas, who has had much experience as an orchestral conductor, has written several numbers for the orchestra alone that are worthy of further hearing and also several choral numbers of much melodic and harmonic charm and interest. The work was well presented under the direction of Mr. Thomas, the orchestra of which he is conductor and the following named singers: Hilda Salisbury, Elwyn T. Diehl and Dorothea Moss; A. Damar Dowson, Sidney Gowllett, Joseph Payne, Alex. Payne, J. C. Montague, H. E. Power and John Dixon.

W. J. Bowden, of Liverpool, writes as follows: "The Liverpool Welsh Choral Union, under Harry Evans, has been winning fresh triumphs this season, first of all with a satisfactory version of Granville Bantock's unaccompanied cantata, 'Atalanta in Calydon,' already commented upon; two performances on the same day of 'The Messiah'; the first production in Liverpool of Dr. Vaughan Thomas' spirited setting of Gray's Pindaric ode, 'The Bard,' and a repetition, after an interval of three years, of Elgar's 'Apostles.' The latter, although quite familiar to the rank and file, was, however, discounted through the regrettable breakdown of Muriel Foster. This estimable lady and cultured singer has been in somewhat poor health of late, and it is possible that she had either overestimated her strength or anticipated her convalescence; but before the performance had proceeded very far she began to show signs of distress, and it was only by a supreme effort of will that she kept her place on the platform. She recovered, however, after the interval, but the episode created a feeling of uncertainty and had no doubt something to do with the comparative failure of the choir to rise to the situation during the impressive scene of the delivery of the Gospel. The other principals were Edith McCullagh, who sang the soprano music with unaffected fervor and created a very agreeable impression; John Booth, Ivor Foster, Herbert Brown and George Baker undertook the remaining parts, and all were successful. The orchestra would have been all the better for more rehearsal, but the ensemble on the whole was cohesive and the climaxes were firmly approached. The work, while revealing many features of interest, is not even in quality, and the rather discursive text does not help matters.

"Further evidence of the appreciation extended to Mr. Evans was evinced by his being invited to conduct the final concert of the Liverpool Philharmonic Society, the work chosen being 'Elijah,' and certain it is that the choir has not sung so well for several seasons. Thanks to the magnetic personality of the gifted Welshman, the hitherto phlegmatic soprano section awakened into vigorous life, and the hearty co-operation of the remaining departments resulted in a very praiseworthy rendering of the well known work. The principal solo parts were in the hands of Agnes Nicholls, Ada Crossley, Gervase Elwes, an en-

semble hardly possible to improve upon, although Mr. Brown's occasional throatiness made one forget that the Prophet was a man after all and not a demi-god.

"The Rodewald Concert Club has been the means of introducing several newcomers to this city—to wit, Naum Blinder, an exceedingly well equipped violinist, and Charles Kelly, an excellent pianist, both being alumni of the Manchester College of Music, of which Adolf Brodsky is the



ALBERT OSBORNE.

much respected principal. Blinder and Kelly's handling of Franck's sonata in A was on a high plane of executive finish and intellectual understanding, and the young Russian contributed soli by Christian Sinding, Cui, etc., in admirable style. The final program of the session of this organization was provided by Marguerite Stilwell, Alfred Ross and F. Paersch. The lady is of American lineage and birth and a pianist whose thoughtful talent is much admired. She has studied in Germany under some of the most brilliant lights, and holds brevet rank as a mistress of her instrument. In conjunction with her husband and Mr. Paersch, she led a telling performance of Brahms' trio for piano, violin and horn, a composition that deserves more frequent hearing. The horn part, however, makes severe demand on the lungs and mechanic of the player; but, as stated in a previous issue, Paersch has acquired a phenomenal command of an extremely difficult member of



CECIL PANNING.

the wind family, and in addition to this he is a sincere artist. The horn section is sometimes taken by a violoncello, but nothing can supersede the original scheme. A sheaf of songs in various languages was submitted by Edina Thraves and accompanied by Herbert Blenkarn.

"The mention of Brodsky reminds me that the string quartet so ably directed by himself, the other components being Rawdon Briggs, S. Spielmann and Carl Fuchs, has been delighting students of chamber music, and a series of

four concerts terminates on April 5. The selections have included the names of Haydn, Strauss, Beethoven, Verdi, Franck, Mozart, Novacek, etc., and the pianists included Isidor Cohn, Frederick Blundell, Mrs. Heber Kendall and Marguerite Stilwell.

"Up to the time of writing, Herbert Ellingford, the new city organist, has not 'set the Mersey on fire,' and from the manner of his quality it seems hardly likely that he ever will. Of course, he has not been used to such a big instrument as that in St. George's Hall, but the fact remains that a number of other men have, with only a few hours' practice, managed to create lively interest and effectively employ the resources of what is generally admitted to be the late Henry Willis' masterpiece.

"By the way, the successors of this famous man have been entrusted with the erection of a monster instrument for the new Cathedral now in course of erection, the foundation stone of which was laid by King Edward VII. The specification is a fearful and wonderful document, and the mere perusal of the columns of stop names and mechanical accessories makes one dizzy. As far as mere size is concerned, Liverpool will, in course of time, possess one of the world's organic wonders, and it is to be hoped that when the time comes one thoroughly capable of controlling the 'dreadful' engine will be appointed. Of course, the present Cathedral organist, F. H. Burstall, is entitled to the succession, but as he is no longer a young man, in the nature of things he will be entitled to an honorable retirement. An excellent choir trainer and a church organist of long experience, Mr. Burstall has been the right man in the right place for something like thirty years, so that he has more than earned the right to enjoy his Otium cum dignitate."

EVELYN KAESMANN.

#### Success of a Yeatman Griffith Pupil.

Florence Macbeth, the young American singer and pupil of Yeatman Griffith, who has been her sole instructor, has been meeting with great success in several of the Continental cities this past season. The two following excerpts concerning recent appearances attest to her unequalled success:

Today's symphony concert (the fourth of the Grand Ducal Court Orchestra) made an excellent impression. The soloist, Florence Macbeth, came from London to show us here in Germany what she can do. With her first appearance in a foreign country, Miss Macbeth captivated her hearers to such an extent that she had to repeat the aria from "Lakme." This artist belongs to the few coloratura singers who with voice and technique, combine warmth and charm. She truly understands her mission. Neither Mozart nor Delibes wrote only exercises for the larynx, which with many representatives of that school remind us of acrobatic feats. Both of them followed an artistic necessity; the one in the Constance aria to express grief; the other in "Lakme" to give color and atmosphere. And this meaning in both arias was fully brought out by the artist. And so the inner warmth and musical intuition at once won for her the appreciation of the audience. The voice is not immense, but beautifully trained, with a fresh young flexible tone. Both in forte and piano, every trill, run and staccato speaks pure and beautiful. Up to the greatest heights, her well disciplined larynx follows her obediently, and the truth of her expression promises much for her future. We are looking forward to her next appearance as Rosina in the "Barbier" on Monday. The unconscious way in which this lovely artist underlined certain effects proves amply that she is gifted for the stage.—Braunschweiger Allgemeine Anzeiger, January 30, 1913.

Today's symphony concert (the fourth of the Grand Ducal Court Orchestra) bore a special stamp, through the appearance of Florence Macbeth from London. As a brilliant representative of coloratura singing, she affirmed the rule that this art is obsolete, and only tells when given, as in this instance, in its highest perfection. As she appeared for the first time as a guest on our Court stage her name was unknown to the big public; therefore those who missed this concert missed a rare treat that will not so easily be offered again. Her youth, her charm and beauty, and natural simplicity at once captivated the audience. Her fresh soprano voice, pure as pearls, with its faultless technique and musical interpretation, united in highest perfection and recalled the greatest Italian singers. She sang first the aria from Mozart's "Il Seraglio" and then the Clochette aria from "Lakme" (Delibes). The latter, especially written for effect, absolutely fulfilled its purpose. Every note, roulade and trill was pure as gold; even the F above top C was taken with perfect ease. There is "Ne plus ultra." The storm of applause was such that the artist had to repeat the aria.—Braunschweiger Landzeitung, January 30, 1913. (Advertisement.)

#### Carbone Pupil Scores Success.

Philip Spooner, whose fine tenor voice is winning him laurels wherever he sings, wired his teacher, A. Carbone, of New York, at the close of his concert in Vineland, N. J., April 9, the news of an enthusiastic reception and a re-engagement for next season.

Mr. Spooner's excellent voice control and production are valuable assets and reflect marked credit upon Signor Carbone.

#### Kentucky Festival Engages Granville.

Walter Anderson, the New York manager, has booked Charles N. Granville, the well known baritone, to appear at the Lexington, Ky., festival, May 19 and 20, the program to include the "Rose Maiden" (with Evan Williams, tenor) and a miscellaneous program.

**Buzzi-Peccia Pupil to Sing in Opera.**

Signor Buzzi-Peccia, the eminent vocal master, and teacher of the noted American soprano, Alma Gluck, presents another pupil who promises to become well known in the musical world ere long.

Sophy Braslau, daughter of Dr. Braslau, is a young American girl, gifted with a splendid mezzo-contralto



Photo by Mishkin Studio, New York.  
SOPHY BRASLAU.

voice. At Signor Buzzi-Peccia's studio, 33 West Sixty-seventh street, New York, on a recent occasion when this teacher was entertaining Toscanini, Sturani, Scotti, Amato, Consolo, and the prima donna, Lucrezia Bori, Miss Braslau rendered several operatic selections, making a deep impression upon her hearers through the beauty of her voice and dramatic interpretation.

Miss Braslau was advised by Arturo Toscanini to sing for Signor Gatti-Casazza, and not long after, at the Metropolitan Opera House, in the presence of Signors Gatti-Casazza, Polacco, and several artists who happened to be there, she sang selections from "Carmen" and "Rheingold," winning, it is said, a decided success. She was warmly congratulated by every one present, as was also Signor Buzzi-Peccia. Signor Gatti-Casazza engaged her immediately for three years to sing important parts.

Signor Buzzi-Peccia is proud of the success of this pupil who accomplished her studies with him. He said recently that he did not believe Americans needed to go away from New York to complete their vocal education, as there are many excellent vocal teachers here who can produce fine singers. He said: "It is very often only a matter of publicity for the American pupil who believes that the instruction abroad is far better than in America. In many cases it has been a sad deception. There are American pupils who have been and will be successful in Europe, but the majority are singers who have studied in America under a good teacher, and previously were successful in operatic and concert work. Usually singers who remain in Europe to teach American pupils receive the credit for all the work and trouble of the American teacher, introducing the successful singer as his or her own."

Signor Buzzi-Peccia will sail for Europe the last of May, accompanied by a number of pupils who will continue their studies with him during the summer. Miss Braslau will be at the Lago Maggiore with Signor Buzzi-Peccia to study the roles she is to sing next season. Great success promises to be hers in this new work, and her efforts will be eagerly watched by her many admirers.

**Merx-Hugo Joint Recital.**

The joint recital by Hans Merx, German lieder singer, and J. A. Hugo, composer-pianist, assisted by Roland Meyer, violinist, and Jacques Renard, cellist, held at the Hotel Astor, New York, April 19, was very well attended. The program, although somewhat lengthy, was exceedingly interesting. It served to introduce some excellent compositions—tuneful and full of harmony—by Mr. Hugo. These were: Trio in E flat for piano, violin and cello; "The Swan," tone picture for violin; "Meditation," for violoncello; serenade and octave study for piano, the composer at the piano.

Particularly worthy of mention was the number by Mr. Meyer.

Considerable credit should be given Mr. Merx, who, though suffering from a severe cold, sang songs by

Schumann, Schubert, Neumann, Lambert and two old Irish melodies with so much taste and feeling that he was obliged to respond to several encores.

Paul Gundlach played the accompaniments in a most satisfactory manner.

**Ethel Parks' Career.**

Ethel Parks, the young American coloratura soprano of the Metropolitan Opera Company, has had an interesting career. From the time she began her work with Professor Giovanni Battista Lamperti, Madame Parks has been laboring steadily to master the beautiful style of singing for which she had so long admired Madame Sembrich. Through the instruction of this great teacher she has rapidly risen in the world of music, until now she has achieved a most enviable position.

Since Lamperti lived in Berlin his pupil had, in addition to his personal direction, the advantage of a thoroughly musical atmosphere. During her three and a half years of study under him, she learned twenty-two operas in French, German and Italian, becoming well versed in the rich traditions, as well as perfecting herself in the style of the school of bel canto, of which Lamperti was the last great master.

Although Madame Parks had offers to sing in Germany she preferred to sing in Italian the first years. That she was well trained was at once manifested by her cordial reception in Italy. She first appeared in Il Massimo, the court theater of Palermo, Sicily, and, like Tetrassini, made her debut in the role of Inez in "L'Africana." In the



Photo by Mishkin Studio, New York.  
ETHEL PARKS.

same theater she later had the pleasure of creating an important role in the new opera, "Venezia," which was given there for the first time. At the end of the first season she was re-engaged for the following year.

From Sicily Madame Parks went to Russia, where her concert work as well as her operatic singing met with marked success. The next winter her marriage kept her in New York, where she sang in concert, and at this time she was offered a three years' engagement with the Metropolitan Opera. She did not appear, however, until the season of 1912-1913, when she was first heard as Queen of the Night in the German revival of "The Magic Flute," an opera which had not been sung there for ten years.

A year ago Madame Parks was very successful in private concerts in London, and has of late been popular at New York concerts and salon affairs.

Madame Parks comes of a musical family. Her mother was a pianist of skill, and her only sister was pupil of Max Pauer, the eminent concert pianist. Of her two brothers one is a bass-baritone, well known in concert and operatic work, and the other, a tenor, has won recognition as a church soloist.

Madame Parks' performances have won for her the admiration of all who have heard her, and her work in the future promises her an even more enviable reputation.

**Bispham Is Fond of Animals.**

David Bispham is fond of animals and all living creatures, and they not only do not fear him, but like him, much to his embarrassment at times.

Not long ago a huge bat circled around his head during a concert in Windsor Hall, Montreal, Canada; later two enormous rats played about in the wings and among the footlights of a theater at which he was singing; while on a never to be forgotten occasion a cat suddenly jumped upon the platform, and with evident satisfaction rubbed itself against the baritone's legs until the audience was in

such a state of laughter that pussy had to be ejected from the concert.

At the Greek Theater in California, Mr. Bispham was assisted by a pair of larks who sang to the delight of all, as he was rendering Schubert's "Hark, Hark, the Lark." Quite recently, however, three dogs came to his concert at El Paso, Tex.; one of them maintained a decorous silence; the second joined in the applause, signifying his approval in a fine bass bark; while the third, in high good humor, beat time, rather raggedly, it must be confessed, by whacking his long tail so vigorously against a bench that he and his noisy companion had to be led from the hall.

**Two Spooner Successes.**

During the present season Mr. Spooner has won many laudatory comments from the press, three of the latest being herewith reproduced:

"For the lovers of vocal art Mr. Spooner was a treat. It will be a long time before we will hear a voice so sweet, so pure and true to pitch. Not only has the singer a voice that is of the pure bel canto art, but his interpretation of his songs, his phrasing and coloring were a delight to every vocal teacher and student, as well as just plain lover of song. Again, Mr. Spooner has that wonderful faculty of reaching his hearers. Artistically the recital was the greatest success that has taken place since the days when Emma Abbott appeared here, way back in 1869."—Vineland (N. J.) Daily Republican.

"The recital given last evening at the Auditorium by Philip Spooner, the tenor soloist, proved an event that will long be remembered by the lovers of high class music in this community. Mr. Spooner possesses a peculiarly attractive voice and manner. Both of these artists were received with great enthusiasm last evening and responded to several enthusiastic recalls by the audience."—Vineland (N. J.) Journal.

"Philip Spooner was well received by all those who recognize his talent and art. Nothing could have been more charming than his singing of Marshall's lovely song, 'I Hear You Calling Me.' Molloy's old ballad, 'Dresden China' was also sung with just the right lightness of tone and feeling, as was the 'Kerry Dance,' by the same composer. Verdi's splendid 'Questa o quella' from 'Rigoletto' showed more ability and training and interpretation than any of the other songs. The sweet natural tones of the young tenor's voice showed to good advantage in other selections."—Freehold (N. J.) Monmouth Democrat.

Mr. Spooner not only sings well in the true bel canto style, but possesses the faculty of projecting the spirit of a song directly to the audience, so that they grasp text



Photo by Mishkin Studio, New York.  
PHILIP SPOONER.

and music simultaneously as one. He is a singer who gets en rapport with his hearers and invariably wins his way to their hearts. The art of bel canto will never die as long as singers of the Spooner type are alive. In all the concerts in which he has appeared the unanimous verdict has been that he is unquestionably one of the few tenors with the genuine quality and pure timbre so necessary for proper bel canto vocalism.



**NEW YORK STATE MUSIC TEACHERS' CONVENTION.**

Walter L. Böger, president of the New York State Music Teachers' Association, announces the following tentative program for the twenty-fifth annual convention to be held at Saratoga Springs, June 9, 10, 11 and 12, 1913:

June 9, 8:30 p. m.—Gala reception tendered by the Skidmore School of Arts.

June 10, morning—Conferences on voice (Dr. Muckey and others) and organ. J. Warren Andrews, chairman. Subject, "Improvisation," by Frederick Schlieder, followed by an organ recital by Clarence Dickinson.

June 10, afternoon—Addresses by Oscar Hammerstein and others. Recitals by Albert G. Janpolski, baritone, and the Tollefsen Trio.

June 10, evening—Concert by Anna Case (Metropolitan Opera Company), soprano; Schubert Male Chorus of Schenectady, W. H. Merihew, conductor, and Bedrick Vaaka, cello.

June 11, morning—Conference on piano. Marie Von Unschuld will give illustrated lecture. Gustav L. Becker, chairman.

June 11, afternoon—Victor Herbert and his orchestra of fifty men, assisted by Mary Carson, soprano, and Ellison Van Hoose, tenor.

June 11, evening—Coleridge Taylor's "Hiawatha," for orchestra, chorus and soloists; Mary Carson, soprano; Franklin Lawson, tenor, and Albert Janpolski, baritone. Alfred Hallam, conductor.

June 12, morning—Business meeting.

June 12, afternoon—Address by Henry D. Sleeper, professor of music at Smith College. Subject, "The Study of the Aesthetic Arts." Violin recital by Maud Powell.

June 12, evening—Concert. Maude Klotz, soprano; Ethel Leginska, piano; William Hinshaw (Metropolitan Opera Company), baritone.

**Ganz's Future Plans.**

With a tour of seventy concerts this season in the United States and Canada to his credit, Rudolph Ganz, the eminent Swiss pianist, sailed for Europe, April 22, on the steamship Rotterdam, lamenting the fact that, owing to the revolution and subsequent unsettled conditions in Mexico, he was obliged to cancel his recitals in Mexico City and the Provinces.

Mr. Ganz has signed a contract with Charles L. Wagner for a tour of the United States, Canada and Mexico for the season of 1914-1915.

The famous pianist is going directly to Switzerland to join his family at their summer home in Clarens. He will take part in the Swiss music festival, scheduled for the second week in June. Then he will rest until October, when his concert activities of next season will be resumed.

**Norman Wilks' Recital at Wells College.**

Norman Wilks, the English pianist, will give a recital at Wells College, Aurora, N. Y., on Saturday evening April 26. The following is his program:

Sonata, C major, op. 53 (Waldstein) ..... Beethoven  
Four études—A flat, F major, E major, G flat ..... Chopin  
Valse ..... Chopin  
Scherzo, B flat minor ..... Chopin  
Ballade, D major, op. 10 ..... Brahms  
Ball at the Fairy King's ..... Erich Wolfgang Korngold  
Epilogue ..... Erich Wolfgang Korngold  
Au lac de Wallenstadt ..... Liszt  
Rhapsodie Hongroise No. 6 ..... Liszt

**Ysaye Musicales.**

In honor of Madame Eugen Ysaye, Dr. and Mrs. Henry Clarke Coe, of 8 West Seventy-sixth street, New York, gave a musicale at their home last Saturday evening. One of the features was a string quartet played by Eugen Ysaye and his son and Arnold Volpe and James Liebling.

**THE GUILMANT MEMORIAL.**

The influence and importance of the three visits to the United States of the dean of French organists, the late Felix Alexandre Guilmant, and acknowledged as one of the greatest of the world's organists, can probably never be fully estimated, as he has been one of the most forceful and inspiring influences to organists and organ music in this country. From Guilmant's first appearance at the Chicago World's Fair in 1893, followed by a tour in 1898, and later the forty concerts at the St. Louis Exposition and the ensuing tour, organ playing began to take on a new aspect and has steadily grown to the present high standard demanded and maintained in this country.

The project of erecting a monument in Paris at the side of the Palais du Trocadero (where Guilmant won great fame for his marvelous work at the organ), designed by Allau and executed by Theunissen, has met with instant favor among musicians and artists in America, and the committee, under the patronage of Ambassador Jules Jusserand and Consul-General Etienne Lanel, with Dr. William C. Carl chairman and Edmund Jaques, secretary and treasurer, assisted by a large honorary and professional committee as well as by former American students of M. Guilmant, have already received a large fund, which is increasing weekly. This committee desires to raise \$5,000 as a fitting contribution from America, and in order to accomplish this it has been decided to extend the time to July next.

A new edition of Guilmant's complete organ works is now being prepared by the foreign publishers and edited by Joseph Bonnet, William C. Carl, A. Eaglefield and Edwin H. Lemare.

Several concerts already have been given for the benefit of the fund and the receipts have largely increased the amount.

Subscriptions may be sent to Edmund Jaques, St. Paul's Chapel, Trinity Parish, Vesey street, or to Dr. William C. Carl, 44 West Twelfth street, New York.

The list of subscribers up to the present time is as follows:

Andrews, George W.	Jepson, H. P.
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## NATIONAL FEDERATION OF MUSICAL CLUBS

The National Federation of Musical Clubs, which will hold its eighth biennial convention and musical festival in Chicago, April 21-26, has but one object in view—the betterment of musical conditions throughout this broad land. It seeks opportunities to raise the standards and ideals of the creative musician, the executive artist, the student and the listener. The needs of all classes are studied and help is given where possible.

The departments now existing and others soon to be established will further the progress of American musical art in all its branches. The organization is now a power in the land, and its influence is growing and extending. Through its Public School Committee it reaches the children of the country. Its plan of study department helps students, especially those who are remote from the musical centers. Through the Bureau of Reciprocity artists may have wider opportunities, and through the American Music Committee composers are encouraged to put forth their best efforts and are assisted in obtaining a hearing.

In this national organization there are now more than 500 clubs, representing a membership of about 60,000. There is also a rapidly growing list of individual members. New departments are being considered which will enable the organization ultimately to enter into details more closely and thus classify and systematize its work and obtain better results.

The Saturday Music Circle, of New Orleans, La., had at its meeting of February 15 the assistance of Enrico Leide, a cellist of distinction, formerly chef d'orchestre in Milan, a composer and virtuoso. The program was as follows:

Flowers Awake (vocalists in ensemble).....M. Waldo Warner  
Variations Symphoniques.....César Franck  
Miss C. Mayer.  
Second piano accompanist, J. R. Black.  
Snow.....Edward Elgar  
Mrs. W. H. Brengle, Mrs. T. O. Adams, Mrs. H. Haas,  
Rene David, Mrs. J. F. Baltz, Miss C. Heller.  
Romance.....Camille Saint-Saëns  
Enrico Leide.  
Robert of Sicily.....Words by Henry W. Longfellow  
Music by Rossini G. Cole, op. 32  
Miss J. Tharp and Miss M. Moloney.  
Allegro Appassionata.....Camille Saint-Saëns  
Enrico Leide.

The meeting of March 1 was given over to the study of modern French composers, and René Salomon, one of the four prominent native violinists, was the assisting artist. The following program was given with great success:

Cigarette Girls (Carmen).....Bizet  
Vocalists in ensemble.  
Concerto, G minor (first movement).....Saint-Saëns  
Mrs. C. E. Adler.  
Second piano accompaniment, Miss Mayer  
Duet from Lakme.....Delibes  
Mrs. Brengle, Miss E. Niebergall.  
Scherzo.....Chaminade  
Mrs. Flourney Johnson.  
Nymphs and Fauns.....Bemberg  
Miss M. Woods, Miss Favrot, Miss Niebergall, Mrs. Hyman,  
Mrs. Adams, Mrs. Haas, Mrs. Baltz, Mrs. Benjamin, Mrs.  
Kohlmeier, Miss C. Heller.  
Andantino Quietoso.....César Franck  
René Salomon.  
Variations on a theme of Beethoven.....Saint-Saëns  
Mrs. S. W. Wexler, Mrs. H. Kaufman.

Nymphs of the Wood.....Delibes  
Vocalists in ensemble.  
Mrs. F. W. Bott, vocal director.  
Mrs. C. Mayer, instrumental director.  
James Black, accompanist.

The Musical Society of Queens Borough, Jamaica, N. Y., has had two very interesting meetings lately, the first of which was given over to the study of "The Orchestra in America," with the following program:

Barcarolle.....Tchaikowsky  
Mrs. Baker, violin; Mrs. Lamer, violin; Miss Maeder, cello;  
Mrs. Nostrand, piano.  
Paper, The Orchestra in America.  
Miss C. A. Lewis.  
Symphony No. 41 (four hands).....Mozart  
Miss Messenger, Mrs. Nostrand.  
Volksliedchen.....Konizak  
Märchen.....Konizak  
Waltzer.....Volkman  
Mrs. Baker, Miss Maeder, Mrs. Lamer.  
Madame Butterfly.....Puccini  
The Nightingale.....Ward Stevens  
Miss Whitman, soprano.  
Accompanied by Mrs. Jameson.  
Overture, Ruy Blas (four hands).....Mendelssohn  
Miss Messenger, Mrs. Nostrand.  
Danse Bohémienne.....Sochtiag  
Mrs. Baker, Mrs. Lamer, Miss Maeder.

The February meeting opened with Horatio Parker's "Mona" and continued with other operatic selections, as follows:

Chairman—Fanny C. Peck. Helpers—Mrs. Henry L. Holt and Mrs. C. E. Van Sieten. Assisted by Mrs. J. Douglas Dickson, contralto; Margaret Copeman, violin; Madge Messenger, piano; Henry L. Holt, baritone.  
Mona.....Horatio W. Parker  
Miss Peck.  
Duet, O Happy Swallows (Mignon).....A. Thomas  
Mr. and Mrs. Holt.  
Solo, Toreador Song (Carmen).....Bizet  
Mr. Holt.  
Duet, Belle Nuit (Tales of Hoffmann).....Offenbach  
Mrs. Holt and Mrs. Dickson.  
Violin solo, Meditation (Thais).....Massenet  
Miss Copeman.  
Solo, My Heart at Thy Sweet Voice (Samson and Delilah).....Saint-Saëns  
Mrs. Dickson.  
Solo, Ave Maria (intermezzo Cavalleria Rusticana).....Mascagni  
Mrs. Holt.  
With violin obligato, Miss Copeman.

The Schubert Study Club of Stamford, Conn., held a "Guest Evening" at the home of the vice-president, Mrs. Claude H. Priddy, on February 21. A very interesting feature of the program was a number played on a monochord, which instrument was made by Miss Painter, the young lady who played it. The following is the program:

Violin, Allegro con brio from Sonata.....Brockway  
Mrs. Anderson.  
Piano solo, Consolation.....Liszt  
Miss Brady.  
Monochord, The Druid's Prayer.....Davson  
Melody in F.....Rubinstein  
Miss Painter.  
Women's voices, Snow.....Elgar  
Obligato—First violin, Mrs. Anderson; second violin, Mabel Knapp. Chorus—First sopranos, Mrs. Priddy, Mrs. Wood, Mrs. Moseley; second sopranos, Mrs. Chaplain, Miss Trowbridge; altos, Mrs. Painter, Mrs. Graves, Mrs. Dodge.

Cello solos—  
Adagioletto from L'Arlesienne.....Bizet  
Etude Caprice.....Golttermann  
Le Cygne.....Saint-Saëns  
Mr. Anderson.

Women's chorus—  
Spring.....Weil  
Berceuse.....Strelezki  
Violin obligato, Mrs. Anderson.

Trio (first movement).....Gade  
Violin, Mrs. Anderson; cello, Mr. Anderson; piano, Miss Hutchings.

The Federation Plan of Study has been a very great success. There are 144 unfederated clubs using the Plan of Study, in addition to the eighty-five clubs in the Federation. These eighty-five clubs represent thirty-three States. Thirty-three federated clubs are using "The General View of Music," eighteen are studying "Russian Music," eight are studying "The History of Music," thirteen "German Music Book No. 2," and seven "American Music."

The Marcato Music Club of Clarksburg, W. Va., celebrated Saturday afternoon, March 1, with the following program:

Piano, Fizzicati (from Sylvia).....Delibes  
Mary Kelly and Nadine Freeman.  
Piano, Salut d'Amour.....Elgar  
Mary Caulfield.  
Voice—  
Love's Winter.....Harrison  
A Gypsy Maiden.....Parker  
Mrs. Earl Dresbach.  
Piano, Concert Polonaise.....Engelmann  
Minto Hale.  
Voice—  
In May Time.....Speaks  
Burst, Ye Apple Buds.....Emery  
Catherine M. Flora.  
Piano, Berceuse, G major.....Schytte  
Mayme Long.  
Voice.....Selected  
Beatie Boggeat.  
Piano, Chromatic Valse.....Godard  
Mrs. Watson Johnson.  
Voice, Oh, Hear the Wild Wind Blow.....Matter  
J. Ransel Romine.  
Piano, Callirhoe.....Chaminade  
Helen Randall.  
Violin—  
Berceuse.....Godard  
Gypsy Dance.....Henri Ernest  
Mabel Biedler.  
Voice—  
Like Unto a Flower.....Colyn  
Thy Beaming Eyes.....MacDowell  
Laura Thompson.  
Piano—  
A Persian Pearl.....Lent  
Polonaise, op. 46, No. 12.....MacDowell  
Mildred Lamberd.

The most recent arrangement of the programs to be given in Chicago, April 21 to 26, by the National Federation of Musical Clubs, on the occasion of the eighth biennial festival and convention, is as follows:

Friday, April 18, 10 o'clock a. m., board meeting, N. F. M. C.

Saturday, April 19, 10 o'clock a. m., board meeting, N. F. M. C.

Monday, April 21, 10 o'clock a. m., board meeting, N. F. M. C.

From 10 o'clock a. m. to 2 o'clock p. m. on Monday, April 21, the credential committee will meet delegates in the Florentine Room of the Congress Hotel, and at 4 o'clock there will be a formal reception to the national

## KATHARINE GOODSON IN NORWAY—HER FIRST APPEARANCE IN CHRISTIANIA.

OREBLADET, MARCH 12, 1913.

"Face to face with a piano phenomenon like Katharine Goodson, one feels inclined to become a mute critic and to lay down one's pen in reverence. She has a magnificent technique, and a power of interpretation worked out to the finest detail. Her touch is simply exquisite, flexible and full of singing tone. Her art is pure in style and perfect in form, no matter which composer she may interpret—Mozart, Schumann, Chopin, Brahms. She is a glorious artist, whose wonderful playing can be reckoned among the most beautiful events of one's life. Under these circumstances it was not astonishing that the old 'Logesaal' was witness to an enthusiasm at both her concerts which carried one's thoughts to a far more southern latitude."

TIDENS TEGN, MARCH 8, 1913.

"Katharine Goodson is not mentioned without cause among the greatest names in the piano world of today. Her concert began with the great Brahms sonata in F minor, and the ear was at once attracted by the extraordinarily ex-

pressive tone which the piano obtained under her fingers. One forgot to distinguish between the pianist and the composer; they became one, and also remained one during the many changing moods which were expressed, and which held the feelings of the audience with undoubted power. And the step from Brahms to Mozart did not alter this, so certain is Miss Goodson in style and individuality. Her touch, which made the piano sing with rare beauty, contains a whole series of varied expressions of fresh, clear strength and captivating charm, down to the softest, scarcely breathed tones. Her playing is always absolutely fresh, even when most dreamy and sad. Her powers of technical bravura—without injuring the form—were shown in some Chopin studies, in one or two charming and spiritual small numbers by Arthur Hinton, and in Liszt's tarantella and polonaise (not least in the latter, which was played as an encore). The whole was as child's play, but it was serious playing. A fresh temperament, a deeply musical understanding, humor, and a joyous pleasure which she directly

communicates to her audience; these are, in short, the impressions of Katharine Goodson's playing. On Tuesday she plays again; the enthusiasm, however, can scarcely be greater than yesterday."

AFTENPOSTEN, MARCH 8, 1913.

"Once again we are being visited by a remarkable pianist. Katharine Goodson possesses a magnificent technique, also great power, and plays with a musical and individual conception. She has forceful rhythm, and one follows her vivacious renderings with the greatest interest. She played the profound, beautiful Brahms F minor sonata, one of the best known sonatas of Mozart, a group of much-played Chopin numbers, three pianistically excellent works by Arthur Hinton, besides Leschetizky and Liszt. The Brahms sonata as a composition aroused the greatest pleasure, but the whole program was so masterly and technically so magnificently played that it would be difficult to single out any one number."

NOVEMBER TO APRIL, 1913-1914



board of management and delegates to the Art Institute. The time of this reception was changed to enable delegates to attend the grand opera production of "Crispino e la Comare" at 8.15 p. m.

The opening session of the convention will be held at 10 o'clock a. m. on Tuesday, April 22, at which time reports will be heard, committees appointed and the revision report made. This will be followed by an address by Dr. Winship, of Boston, on the subject, "Recognition of Educational Culture and Ethical Value of Music." In the afternoon at 2 o'clock the election of the nominating committee will be held. This will be followed at 2:30 o'clock by the production by school children of the operetta, "Hiawatha's Childhood," the prize composition by Mrs. Whitelet, of Kansas City. This operetta will be given in the Illinois Theater. At 4 p. m., there will be a recital by Brabazon Lowther, the eminent English-Irish baritone. In the evening at 8:15 o'clock there will be a concert by the Chicago clubs.

On Wednesday morning the session will open at 9:30 o'clock. After the necessary business has been transacted, a symposium on American Music will be held, followed by discussion. In the afternoon at 2 o'clock there will be a conference of State vice-presidents and a general conference. At 4 o'clock a piano recital will be given.

The session on Thursday morning will open at 9:30 o'clock with the reports of special committees. After this there will be a symposium on public schools. At 2 o'clock in the afternoon Dr. Miller will deliver an address on "Sound and Color," which will be followed at 3:30 o'clock by a talk on "Color Music" by Fannie E. Hughey, of St. Louis, assisted by Jane Parsons, aged six, and Virginia Sankey, aged five. In the evening, at 8:15 o'clock, there will be a concert by representatives of federated clubs.

At 9:30 o'clock on Friday morning the election of officers will be held. Madame Gardner Bartlett will be the special speaker for the morning. At 2 o'clock p. m., Adolph Weidig will give an address, and at 4 o'clock there will be a lecture-recital by L. A. Torrens on the "Singing Voice," illustrated by a chorus of ladies' voices. At 8:15 in the evening the artist concert by Mr. and Mrs. Bruno Steindel and Florence Hinkle, soprano, will take place.

On Saturday, April 26, at 10 o'clock a. m., there will be a board meeting of the N. F. M. C.

The symposium on American music, which will take place Wednesday morning, April 23, at 9:30, will be led by Nellie Strong Stevenson, of New York City. The following speakers will be heard:

"The American Musician and His Opportunity," Glenn Dillard Gunn, Chicago.

"The Development of the Orchestra in America," Harvey M. Watts, Philadelphia, Pa.

"Opera in English and National Art," Madame E. Zeigler, New York City.

"Music as an Industry," Karleton Hackett, Chicago.

"National Loyalty—Built on American Life and Tradition—Creative of American Atmosphere," Mrs. Flournoy Rivers, Birmingham, Ala.

"State Orchestras," followed by discussion, Ernest Kroeger, St. Louis, Mo.

Discussion of general plans for the advancement of American art—Sunday popular concerts.

This section of the Federation is one of the strongest and most important. Under the able and indefatigable leadership of Mrs. Jason Walker, the American music committee has accomplished a most wonderful and splendid work in the cause of our national music. The plans for the future development of the art in America are extremely comprehensive, and big things are promised in the very near future. This meeting will be a specially interesting one, as the committee has reached a point in its work where every effort is of the most vital interest and significance. The speakers will make a most valuable contribution to the general subject, and the discussion will undoubtedly bring out special points to be considered. On account of the national character of this work and its special encouragement of musical art in America, this session should be of particular interest and value to every member of the federation and to every music lover and worker throughout the country.

The Music Club, of Claremont, N. H., sends a very beautiful if somewhat belated year book. The club was organized in 1902. The programs for 1912-13 are decidedly interesting and some of them most original. The first program of Colonial music was given "in costume at candlelight."

Paper—Colonial Music.

Gavotte in E major.....	Mrs. Foster.	Bach
Drink To Me Only With Thine Eyes.....	Mrs. Merrill.	
Old French Gavotte.....	Mrs. Brooks.	
When the Bee Sucks.....	Mrs. Jarvis.	Composer unknown
Mennett.....	Mrs. Soule.	Arne
Robin Adair (1450).....	Mrs. Colby.	Bocherini
Les Moutons (1740).....	Mrs. Fry.	Martini
	Mrs. Dow.	

Gavotte in G.....	Mrs. Holmes.	Handel
Nymphs and Shepherds.....	Mrs. Edmonds.	Purcell
Gavotte in G.....	Miss Cummings.	Bach
On Mighty Pens (from The Creation).....	Mrs. Prescott.	Haydn
All Through the Night.....	Miss Ellis.	Boulton
Lascia Chio Pianga.....	Mrs. Hannaford.	Handel
Surprise Symphony.....	Mrs. Foster and Mrs. Freeman.	Haydn
Andante, Menuetto.....		

This was followed by a program of music by Edward MacDowell. The third program, an exceedingly original idea, was devoted to "The Popular Music of 1862." As far as we know, this is the first time this particular period has been thus exploited, and the idea of doing such a thing is a great credit to the club. Together with the program of "Colonial Music," this program deserves special commendation for originality and research in the not very remote past:

Spring Dawn (Mazurka Caprice).....	Miss Partridge.	Mason
I Dreamt That I Dwelt in Marble Halls.....	Mrs. Merrill.	Balfe
The Dying Poet.....	Miss Soule.	Gottschalk
Just As of Old.....	Mrs. Foster.	Pease
Tausend und eine Nacht (second waltz).....	Mrs. Freeman.	Strauss
Forget Me Not.....	Miss Dow.	Suppe
How Can I Leave Thee.....	Mrs. Edmonds.	German folksong
Alice (Romance Transcribed).....	Mrs. Fry.	Ascher
Oft in the Stilly Night.....	Mrs. Holmes.	Thomas Moore
Valse Poetique.....	Mrs. Brooks.	Gottschalk
'Tis But a Little Faded Flower.....	Mrs. Jarvis.	Thomas
Kathleen Mavourneen.....	Miss Ellis.	Crouch
Marche de Nuit.....	Miss Hannaford.	Gottschalk
When Love Is Kind.....	Miss Cummings.	
Sweet Visions of Childhood.....	Mrs. Upham.	Glover
	Mrs. Hannaford and Miss Soule.	

A program of "Chopin and Schubert" came next in the year book, and this was followed by a program of "Russian and Scandinavian Music," also a program given over to operatic music by Verdi. The last two programs of the year will be one "Miscellaneous" and another devoted to the music of Richard Wagner, which will close the season.

The Musical Coterie, of Little Rock, Ark., was instrumental in arranging for an artist recital given by Angelo Cortese, of Memphis, the distinguished harpist, on February 27, with the following program:

First group—	
Pastoral.....	Belotta
Patronille.....	Hasselmans
La Danse de Sylphes.....	Godfrid
Villanelle.....	Dell Aequa
	Sara Cline.
	Harp accompaniment, Mr. Cortese.
Second group—	
Impromptu, Caprice.....	Pierre
Tristesse.....	Lebano
Sextet from Lucia.....	Donizetti
O Don Fatale (from Don Carlos).....	Verdi
	Marguerite Henninger.
Third group—	
Am Springbrunnen.....	Zabel
Pierre.....	Hasselmans
Follets.....	Hasselmans
La Gitana.....	Hasselmans

The club has just held an annual election of officers, which resulted in the reelection of all the present incumbents.

E. W. RULON.

#### Carrie Bridewell Sings at Cooper Union.

Carrie Bridewell afforded a delightful treat to a large and appreciative audience Sunday evening, April 13, when she sang at Cooper Union, New York, in a concert given under the auspices of the People's Institute, of which Walter Bogert is director.

Madame Bridewell appeared twice during the evening, the first time rendering the aria, "Amour Viens Aider," from "Samson et Dalila," which is particularly well suited to her rich and powerful voice, affording as it does, opportunity for the display of her resonant lower tones as well as the brilliant upper register. Madame Bridewell scored heavily with this aria and was obliged to respond to the enthusiastic applause with two encores, the first, "Sehnsucht" by Costello, and the second, Kate Vannah's lovely "Lullaby," for which she played her own accompaniment.

In her second group Madame Bridewell gave a splendid interpretation of "Im Herbst" by Franz, "La Brise" by Saint-Saëns, "What's in the Air," by Ronald, and was obliged to respond to repeated recalls.

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Boston, Mass., April 19, 1913.

Julia Culp's singing of songs by Schubert, Wagner and Beethoven, and Liszt's symphonic poem, "The Battle of the Huns," were the two features of the Symphony concerts of last week, April 11 and 12, which called forth exceeding applause. To many in the audiences of these concerts Miss Culp's wonderful vocal art came as a new discovery and as such it was quickly appreciated and awarded its just due. Whether it was honoring Liszt's symphonic poem or Dr. Muck's brilliant reading of it was a much debated question after the unusual applause which greeted this work had subsided. But why, if it was for Dr. Muck and the orchestra, did not similar outbursts acclaim their equally brilliant rendition of Haydn's "Surprise" symphony, Mozart's "Magic Flute" overture and Beethoven's "Egmont" overture? It must be therefore conceded that the exciting effect which roused such an unusual demonstration from a staid Boston Symphony audience was due to the imposing and impressive if somewhat empty and bombastic music of Abbe Liszt.

It is now definitely announced that "Lohengrin" and "Meistersinger" will be added to the scant Wagnerian repertory of the Boston Opera House. Mentioned as probable chief male singer of the new German forces which the production of these operas will necessitate is Mr. Ferrari-Fontana, who made such a favorable impres-

sion in his unexpected appearance as Tristan last winter. Besides these two operas Massenet's "Le Jongleur," with Mary Garden in the title role, has been definitely decided on as a new addition to the French repertory.

Most impressive musically as well as numerically, was the mammoth concert given in Mechanics' Hall last Sunday, under the auspices of the Boston Musicians' Mutual Relief Society, at which Emil Mollenhauer directed an orchestra of 335 players, assisted by members of the Apollo Club, before an audience of 5,000 or more people. This was the largest orchestra assembled in this city since the days of the famous Peace Jubilee in 1869, when a band of 1,000 surpassed the record of this occasion.

Thomas Egan, the Irish grand opera tenor, assisted by a concert company consisting of Lillian Breton, soprano; Katherine Fleming, contralto; Lydia White, harpist, and John Rebarer, pianist, made his first appearance in this city at the concert given under the auspices of the Knights of Columbus at the Boston Theater on Sunday evening, April 13. The program, which consisted of operatic arias, duets and trios in addition to a number of Irish songs and ballads, furnished ample variety and served to display the versatility of Mr. Egan's vocal art. His voice, a beautiful tenor of much warmth and sensitive emotional quality, was perhaps most appealing in his singing of the ballads and folksongs, which were further enhanced by the simplicity and easy charm of his manner on the stage. In the operatic excerpts, too, particularly in the "La Siciliana" from "Cavalleria" and the duet from "Trovatore," given with harp accompaniment, the rich beauty and expressiveness of his voice instantly impressed. It was indeed a pleasure to listen to the singing of Mr. Egan, a pleasure which can be shared by both layman and critics since it combines in a marked degree sincere artistry with splendid natural gifts.

Since her recent return to her home town of Birmingham, Ala., after two seasons of study in this city with Frederick Waterman, Elizabeth Cunningham has been in receipt of many flattering and encouraging words from prominent local musicians and critics regarding the great advance she has made in her art. As conclusive proof of the recognition accorded her, comes the news that she has been engaged as one of the soloists for the Birmingham May festival, when she will sing with the Cincinnati Symphony Orchestra on May 5. Prior to this, Miss Cunningham will sing at a Sunday orchestral concert April 20, and at the final big musicale of the Music Study Club of Birmingham, May 1.

For the second week of the Aborn Opera Company, Gounod's "Faust" was given with Thomas Hardie as Valentine and George Shields as Mephistopheles carrying off chief vocal and histrionic honors.

Under the column headed the "Public Letter Box" in the Boston Herald of April 12 was printed the following letter signed by Robert Sprague Hall of Boston: "One of your lady correspondents, complaining of whispering

and talking at Boston theaters and concert halls, goes so far as to assert that there is only one place in the city where people have respect for the musicians, or anything else, and that is the Boston Symphony.' As the lady in question lives at No. 27 Newbury street, I beg leave to inform her that there is at least one other place in Boston, and much nearer her home than Symphony Hall, where music and musicians are respected, where, in fact, silence is strictly enforced during every number of a concert. That place is Faelten Hall, in Huntington Chambers, during each of the almost weekly concerts of the pupils of Carl Faelten's Pianoforte School, thanks to the personal presence and efficient activity of the manager of the school."

The fifteenth concert of the New England Conservatory series was given at Jordan Hall, April 17, by the advanced students and the conservatory orchestra, conducted by Wallace Goodrich. Of the seven students participating, Dorothy Jordan, Helen Whitney, Margaret Kent and Florence Bishop represented the piano department, Gertrude Rennick and Emma Rempfer the vocal, and Josephine Durrell the violin.

Elgar's new cantata, "The Music Makers," performed for the first time in this city, with Mildred Potter, contralto, as soloist, was the chief feature of the third and final Cecilia Society concert, Arthur Mees, director, at Symphony Hall, April 17. This work—which sets to music the highly beautiful and imaginative verses of Arthur O'Shaughnessy, the English poet, who claims that it is the music makers, poets and dreamers who are the real creators and inspirers of men and their deeds, and the true makers of history—impressed at a first hearing as being

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expressive and imaginative, but not ringing with quite the fine eloquence and sincerity of the poem. Despite the ungrateful character of the soloist's music, Miss Potter's rarely lovely contralto succeeded in making it effective, while the orchestra of Boston Symphony Orchestra players, under the leadership of Jacques Hoffmann, brought out the full beauty of the orchestral effects. As a tribute of respect to the late William Apthorp, friend and patron of the Cecilia, the "Tenebrae Factae Sunt" of Palestrina was given for the opening number. For the close, Coleridge-Taylor's "Death of Minnehaha" revealed the many new virtues of the society's singing and gave more limited opportunity to the splendid baritone voice of Clifford Lott, whose singing revealed the utmost musical taste and intelligence as well as resonant beauty, and the clear, crystalline soprano of Grace Bonner Williams—both soloists of the occasion.

A colossal performance of a magnificent and colossal work marked the Boston Symphony concerts of this week, when Mahler's fifth symphony in C sharp minor was given. In the face of genius one can neither analyze nor rhapsodize—to do one would be impertinent, to do the other futile. And so the genius of Gustav Mahler was revealed in this magnificent and truly noble work, which received a rendering in the highest degree worthy of it by Dr. Muck and the men of the orchestra. A clever bit of program making was the choice of Berlioz's three pieces from "The Damnation of Faust" as the remaining number, which furnished the appropriate contrast and did not mar the effect of the great work which preceded.

A very sad sight greeted the audiences of this week's Boston Symphony concerts when the large harp of the orchestra was seen standing in its accustomed place with a laurel wreath and a vacant chair, confirming the announcement inclosed in the program books that Heinrich Schuecker, the harpist of the orchestra, had died suddenly the preceding evening: "The death of Mr. Schuecker was a shock to the orchestra, the management and many in the audience. His intimate friends knew that he suffered from a disease of the heart, but he was loath to speak about it and performed his duties bravely. He played during the first part of the Cecilia concert on Thursday night. He was then in pain, and a physician being summoned, he took the harpist to his home, where he soon died. Mr. Schuecker was the younger son of Johann Schuecker—for thus the father spelled his name—a distinguished trombone player in the Vienna Imperial Court Orchestra from 1865 to 1883. Heinrich and his brother Edmund studied the harp with Antonio Zamara, of the Vienna Conservatory. Edmund, born in 1860, joined the Leipsic Opera and Gewandhaus Orchestra. He afterward was the harpist of the Chicago Orchestra, and died some years ago. Heinrich, about eight years younger, played in orchestras at Hamburg and other cities and joined the Boston Symphony Orchestra in 1886. His skill as a virtuoso and ensemble player was acknowledged by all musicians and the general public. He was singularly conscientious in his work, faithful to composer, conductor, colleagues. His name will long be remembered in this city. He was one of the virtuoso musicians that have established and maintained the high reputation of the orchestra."

BLANCHE FREEDMAN.

#### Idelle Patterson Song Recital.

Aeolian Hall, New York, held an audience of good size on the occasion of the song recital given by Idelle Patterson, American lyric soprano, April 18, assisted by Earl Cartwright, baritone of the Boston Opera Company; A. Russ Patterson at the piano. The fair songstress has a bright, high voice, of brilliance and expressive powers. She sang Italian arias with real feeling, the pathos in "Madama Butterfly" being marked. By request she repeated it at the close of the concert with even greater effect. A high B flat in the Puccini "Vissi d'Arte" aria had beautiful quality. A Swedish folksong, sung in that language, had three sweet high C's which linger in the memory, and the style and distinct enunciation of "Kerry Dance" were unusual. Her German articulation in a spring song, with the high B natural and very effective piano accompaniment, was so much enjoyed that she had to sing an encore, the "Melba Waltz"; armfuls of flowers were handed her.

The last group, songs by American composers, went with notable effectiveness. Mr. Cartwright, the baritone, sang the Massenet "Roi de Lahore" aria with fine dignity and expression, and a group of songs especially well. The two artists united in a Mozart duet, and closed the program with Graben-Hoffman's "I Feel Thy Angel Spirit," which they had to repeat.

A special word of praise is due A. Russ Patterson, who was a tower of strength and sympathy at the piano.

"How shall we designate the art of the cubists?" asks an exchange. Ragtime art might fill the want.—Rochester Post Express.

#### Julia Culp in Three Cities.

New York, Boston and Montreal pay tribute to Julia Culp, the great Dutch lieder singer, in the following press reviews:

The height, depth and breadth of pure concert singing were revealed again by Julia Culp in Windsor Hall last night. Many singers have beautiful voices, and a limited few are really great interpreters, but the combination is seldom found. Both voice and mind, however, are united in Culp's art, an art which is as rare as it is perfect and as uplifting as it is satisfying to the physical senses.

The singer who can thrill by producing an exquisite sound often relies upon this alone, and the interpreter who can overcome natural vocal limitations with a fertile imagination is necessarily forced to depend upon mental quickness and sympathy in stirring an audience. Madame Culp could do either, but puts brain and tone together in an absolutely equal scale. Every note or word she sings is loud or soft, tenor or heroic, merry or tragic, according to the need of the minute, and every one is musical. Extend this principal into a song, and each is recognized as appealing or commanding, delicate or dramatic, as suits the style in which it was written. And further, put one song after another, compare each with the ones which precede and follow it, and a complete cycle is seen; the whole concert luminous, and containing everything which goes into the rounding out of an enduring work. For the impression made by Julia Culp is lasting.—Montreal Daily Star, April 10, 1913.

Madame Culp's voice has inherently the capacity for emotional expression. Also, it is an educated voice, a voice which is in the first place the voice of a woman of distinction and of the most acute sensibilities.

Memorable was Madame Culp's performance of Wagner's "aketch" apropos of "Tristan," "Traume." The air could hardly be im-

varied program that exhibited a wide variety of feeling and sentiment.—New York Times, April 15, 1913.

Julia Culp gave her farewell recital in Carnegie Hall last night. The affair was under the auspices of the Holland Society and was brilliant in every way. The great room was filled, every box and nearly every chair; the singer was at her best; her program began with Beethoven's romance, "Adelaide," and the humorous arietta, "Der Kuss," and ended with two Dutch songs by Catherina von Rennes; between beginning and end Madame Culp sang a generous and varied list—three songs by Schubert, three by Cornelius, three by Franz, Welsh, Scotch and French folksongs, a song by Chopin and one by Reichardt, one of the earliest of German song writers. It was a season of unalloyed pleasure, and the singer was made to feel that she had won the fullest measure of appreciation. Mr. Bos was her efficient accompanist.—New York Tribune, April 15, 1913. (Advertisement.)

#### BACH FESTIVAL.

Bethlehem, Pa., April 16, 1913.

Dr. J. Fred Wolfe, conductor of the Bach Choir, has announced the soloists for the 1913 Bach festival, to be given on May 30 and 31 in Packer Memorial Church, Lehigh University. The soloists will be Grace Kerns, soprano, soloist in St. Bartholemew's Church, New York; Florence Mulford, contralto, of the Metropolitan Opera Company, and Margaret Adsit Barrell, contralto, soloist at St. Paul's Cathedral, Buffalo, N. Y.; Nicholas Douty, of Philadelphia, tenor, who has sung in nearly all of the previous festivals at Bethlehem; Horatio Connell, of New York, baritone, who has returned from a concert tour abroad, and Edmund A. Jahn, bass soloist of St. Nicholas Collegiate Church, New York City.

Miss Kerns has sung with the New York Columbia University Choral Society, the New York Beethoven Maennerchor, the Philadelphia Orpheus Club, the Pittsburgh Apollo and Mozart clubs, the Toronto Oratorio Society, the Worcester Oratorio Society and others. Florence Mulford recently sang the part of the Mother Superior in "Cyrano" with the Metropolitan Opera Company of New York. She has appeared with the Handel and Haydn Society of Boston, the Theodore Thomas Orchestra of Chicago, the Pittsburgh Oratorio Society, the Deutsches Verein of Milwaukee, and has sung at numerous spring festivals. Mrs. Barrell has given numerous recitals. Mr. Douty recently sang the Bach Passion in German at Milwaukee. He has been a favorite soloist at previous Bethlehem festivals. Mr. Connell had a nine weeks' tour with the Minneapolis Symphony Orchestra. He sang the Bach Mass in B minor in Frankfurt, Germany, under Siegfried Ochs. Mr. Jahn has sung with the Orpheus Club, Cincinnati; at the Winona Assembly and others.

#### Pupil in Vienna Praises Eleanor McLellan.

Julius Steiner, a pupil of Eleanor McLellan, the well known vocal teacher of New York, who recently gave a concert in Vienna, at which he enjoyed a brilliant success, writes his teacher as follows:

I mailed you under separate cover a program of my concert I gave here in Vienna a few days ago. Kindly let me know if you intend to come to Europe. When you are here, I must see you. I owe you all I know in the art of tone production. With good wishes, I remain,

Your ever thankful, JULIUS STEINER.

#### Madame Garrigue's Pupil to Sing Abroad.

Esperanza Garrigue's pupil, Roa Eaton, the coloratura lyric soprano, has sailed for Italy. Miss Eaton sang for the impresario of San Carlo, Naples, last autumn, and was offered a very flattering engagement for star roles at that opera house. She returned to America to perfect the parts with Esperanza Garrigue. Miss Eaton has been engaged for Violetta in "Traviata," Rosina in "Barber of Seville," Micaela in "Carmen" and Gilda in "Rigoletto."

#### Elliott Schenck's Works in Vogue.

Elliott Schenck, the American composer, who conducts, teaches conducting, composes, directs standard orchestras, and is one of the best all-around musicians in America, finds many of his works, vocal and instrumental, on current programs. His sonata for violin and piano is played by Kneisel, Adamowski, Roth, Geraldine Morgan and others. Breitkopf & Haertel publish this, as well as his "Easy Teaching Pieces."

#### New Honors for Elise Conrad's Pupils.

Lenore Finberg and Minnie Albert, two very talented young pupils of Elise Conrad, have been awarded scholarships at the New York Von Ende School of Music under the tutelage of Sigismund Stojowski, and will enter his classes September next. Miss Conrad is herself a pupil of Mr. Stojowski's at the Von Ende School and has won unusual honors this season in her piano classes.

#### Anderson Books Artists.

Walter Anderson, of New York, has booked two more of his artists, Mildred Potter, contralto, and William H. Pagdin, tenor, to sing with the Peacedale, R. I., Choral Society in Max Bruch's "Arminius," May 14, under the direction of Dr. Jules Jordan.

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It was a concert by three virtuosi of distinction—Dr. Muck, Miss Culp and the orchestra. It was the first time that this combination of artistic principles had taken place, and it proved how blessed it is to dwell in this region when all things work together for good.

Miss Culp was well disposed and had chosen her songs wisely. Some singers about to be heard with the orchestra for the first time might have felt it incumbent upon them to have selected an aria. It is not improbable that Miss Culp might have found an aria which she could have sung well. But she made her place here as a singer of lieder and she came yesterday to her first appearance here at these concerts with no assumption of the airs of a prima donna.

Each of the six songs was well suited to her. Indeed it is difficult to name another who could recreate them with more of the beauty of a rare vocal art, or with the sincerity of sweet womanhood. Wagner's "Traume," as Miss Culp sang it and the orchestra played it, was a benediction and a vision into the things that are not which comes rarely to mortals.—Boston Globe, April 12, 1913.

Between whiles Madame Culp, as she richly deserved, received what sentimental German singers coming for the first time to America like to call the "consecration of the symphony concert." She still clung to her songs, though she has old Italian airs in her ready repertoire, but, as Dr. Muck invariably prescribes, she sang them to orchestral accompaniment. Madame Culp's emotional sensibilities are singularly far ranging and singularly equalized. Her tones impart all that these sensibilities suggest to her not only by their own beauty and variety of timbre, but by the flawless artistry, richly, and, in turn, singularly endowed, with which she uses them. She is mistress, indeed, of the art of the phrase long held and diversely colored, of the leading and the exfoliating of a melody, of the play of rhythm, of the suggestions of modulation, of the exquisite rounding of single tones. By such artistry she is yet more eloquent with the poetry and the emotion of her song. For in her the four attributes of a singer of the first rank exist in rarely just coordination—voice, artistry, sensibility and eloquence.—Boston Transcript, April 12, 1913.

Julia Culp, the distinguished Dutch singer, gave her last recital for the present season at Carnegie Hall last evening. It was quite evident that there was a widespread knowledge of the fact that she would not be heard again this spring, for there was an outpouring of the public which tested the capacity of the large auditorium. The program was one of great variety and interest, and it embraced many of the numbers with which Madame Culp has made her greatest successes in the course of the winter.—New York Sun, April 15, 1913.

How favorably Julia Culp has impressed the New York public with her singing of songs was again shown last evening at her last song recital, given in Carnegie Hall. The audience was a large one, interested and enthusiastic. Madame Culp gave an ingeniously

# OBITUARY

## Alfredo Jannotta.

Alfredo Jannotta, who was a pioneer in the musical field in Chicago, died in Los Angeles, Cal., Friday, April 11. He was a contemporary and friend of the late Theodore Thomas. He composed a march which was awarded the prize at the Peace Festival held in Boston, after the close of the Civil War, this composition being played by an orchestra under the direction of Mr. Thomas. Signor Jannotta lived for some time in Cincinnati, Ohio, and moved to Chicago in 1889, where he remained for a few years, and then went to California to regain his health.

## W. J. Fitzsimmons.

It is with much regret that we learn of the death of W. J. Fitzsimmons, the founder (together with his brother) of our excellent contemporary, Musical Opinion. He was editor of that paper for thirty-four years, resigning the office about eighteen months ago. He was a keen enthusiast in part-song singing and was a man of great charm in his private life.—London Musical News.

## Heinrich Schuecker.

Heinrich Schuecker, the noted harpist of the Boston Symphony Orchestra, died suddenly in Boston of heart failure, Thursday night, April 17. For further particulars see Boston letter in this issue of THE MUSICAL COURIER.

## Columbia University Recitals.

The department of music of Columbia University, New York, Prof. Cornelius Rubner, Mus. Doc., dean, announces the following four recitals for the balance of the spring season at Horace Mann School, Broadway and 120th street, and at St. Paul's Chapel, 116th street and Amsterdam avenue, at 4:10 p. m. All the recitals are free to the public. Particular attention is called to the recital of works for two pianos, April 30, by Professor Rubner and daughter, Dagmar deC. Rubner, when many interesting novelties are to be performed.

April 23—Piano recital by Professor Rubner, Horace Mann Auditorium (Wagner program), Rubner's transcriptions.

April 24—Organ recital with soloist, St. Paul's Chapel; William I. Kraft; Francis Rogers, baritone.

April 30—Recital for two pianos, Horace Mann Auditorium; Lilian Sherwood-Newkirk, soprano; Dagmar Rubner, piano; Professor Rubner, piano.

May 7—Concert of original compositions, Horace Mann Auditorium, by students of Department of Music.

## They're Off!

Aboard the George Washington, April 19, for Bremen: Jacques Urlus, Carl Braun, Willy Buers. Aboard the Amerika, April 19, for Hamburg: Giorgio Polacco.

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